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ABSTRACT

The inclusion of multicultural education in the curriculum of child care centers is becoming a necessity, particularly in homogeneous communities, as the ethnic make-up of society continues to change. This practicum project implemented and evaluated a strategy intended to increase the use of multicultural education in a middle-to-upper-class suburban child care center with 92 percent Caucasian enrollment. The strategy involved a four-part process: development of resource lists, exploration of teachers' attitudes, improvement of multicultural materials available for use, and increase in teachers' knowledge about diversity, with information provided during weekly meetings. Post-intervention data indicated that, overall, the use of multicultural education in the center increased. Teachers included multicultural activities in all areas of the curriculum on a regular basis, and more materials were available for classroom use as a result of parent donations and the development of a resource room. (Seventeen appendices include an anti-bias checklist, book checklist, a list of broad goals of teaching from a multicultural perspective, and an array of multicultural materials. Contains 24 references and an 86-item bibliography.) (Author/EV)

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Increasing The Use Of Multicultural Education In A Preschool Located In A Homogenous Midwest Community

by

Cheryl L. Hartke

75E

A Practicum Report Presented to the
Master's Programs in Life Span Care and Administration
in Partial Fulfillment of the Requirements
for the Degree of the Master of Science

NOVA SOUTHEASTERN UNIVERSITY

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Authorship Statement

I hereby testify that this paper and the work it reports are entirely my own. Where it has been necessary to draw from the work of others, published or unpublished, I have acknowledged such work in accordance with accepted scholarly and editorial practice. I give testimony freely, out of respect for the scholarship of other workers in the field and in the hope that my own work, presented here, will earn similar respect.

May 27, 1997 Cheryl L Hartke

Date Signature of Student

Abstract

Increasing the use of multicultural education in a preschool located in a homogenous Midwest community. Hartke, Cheryl L., 1997. Practicum Report, Nova Southeastern University, Master's Programs In Life Span Care And Administration. Descriptors: Preschool Multicultural Education Curriculum / Preschool Anti-bias Curriculum / Preschool Multicultural Materials / Preschool Teacher Training In Multicultural Education / Preschool Multicultural Literature.

The inclusion of multicultural education into the curriculum of child care centers is becoming a necessity as the ethnic make-up of society continues to change. Children living in a homogenous community and also attending a daycare with a homogeneous population must be exposed to multicultural education as part of the daily curriculum. This is essential in order to provide experiences that are not available due to the ethnic make-up of the community and child care center.

The author designed and implemented a strategy intended to increase the use of multicultural education through a four part process. The process included: development of resource lists, exploration of teachers' attitudes, improvement of multicultural materials available for use, and increasing teachers' knowledge with information provided during weekly meetings.

Overall, the use of multicultural education increased. Teachers included multicultural activities in all areas of the curriculum on a regular basis, more materials are now available for classroom use as a result of parent donations and the development of a resource room. Teachers also have more ideas for planning multicultural activities due to the material included in the appendices of this report. Continuation of the above efforts

and further training will keep improving the use of multicultural education at the author's center.

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CHAPTER I

INTRODUCTION AND BACKGROUND

The setting in which the problem occurred

The child care center in which the practicum was based is located in a middle to upper middle class suburb. It is approximately 15 miles north of a large metropolitan area. It is a private, for profit corporation which began operation in 1965. The center enrolls children from 6 weeks of age through kindergarten during the school year. A school age program for children up to age 10 is added during the months of June, July and August. The child care center operates Monday through Friday from 6:00 A.M. to 6:45 P.M. and is closed only for six major holidays each year. The licensed capacity for the center is 300 children. At the time of this report the daily enrollment fluctuates from 250 to the upper 200's.

Tuition fees provide the monetary funding for the infant and preschool program. Tuition along with state funded money allocated through the public school district's auxiliary funds, provides the monetary resources for the chartered kindergarten program.

The center opened for business in 1965 with an enrollment of 12 children. Through the years the facility had expanded as the community changed from an agricultural base to an industrial base. Farmland became the sites of new homes and buildings for new types of industry. Sue Bennett (personal communication, December 30, 1996) from the local Chamber of Commerce provided the figures for comparing the residential population to the work-day population. By comparing these figures, the growth of the industrial base was easily seen. At the time of this report, the residential population was 13,000 while the work-day population increased to about 70,000 people.

Because of the large number of people coming into the community to work, child care services were in high demand.

The Chamber of Commerce also provided information concerning the type and amount of businesses operating within the city. The community had approximately 2,000 businesses, most of which were small, office related or professional work places that provide health services. The community had a few companies which did light, industrial work, but there were no large factories that did heavy, industrial work.

The different ethnic groups that were served by the center were very similar to the population of the community in which the center was located. This was determined by comparing the figures provided by the local Chamber of Commerce and the figures that the center provides to the State Department of Education each year. S. Bennett (personal communication, December 30, 1996) from the local Chamber of Commerce provided the information obtained from the latest census, which was completed in 1990. Table 1 shows the comparison of the percentages of the different ethnic groups located at the child care center and those within the community in which it was located.

Table 1

Percentage of Ethnic Groups Located in the Center and Community

Center Ethnic Groups	Community Ethnic Groups
Caucasian 92%	Caucasian 91.8%
African American 4%	African American 4.6%
Asian American 2%	Asian American 2.5%
Hispanic less than 1%	Hispanic .3%
Native American less than 1%	Native American .05%
Other less than 1%	Other .75%

Several different programs were offered for preschool age children which included: three, four, or five-full day programs, and three, four, or five preschool morning classes. Of the preschool children attending the center, 91% attended the five-full day program; 2% attended the morning preschool program; and 7% attended the three or four-full day programs. Children under 3 years of age were only offered the five-full day program. In all of the center's programs the ratios followed were determined by the State's Department of Education, (1991).

The center had 10 classrooms and the children were grouped by chronological age and / or developmental stages. There were four classrooms in the Infant Center which included the following: Infants (6 weeks through 12 months); Tiny Tots (12 through 16 months); Large Tots (16 through 21 months); and Toddlers (21 through 26 months). The preschool had five classrooms which were as follows: Chickadees (potty trained older 2 year-olds); Hummingbirds (3 to 3 ½ years); Woodpeckers (3 1/2 to 4 years); Bluebirds (4 to 4 ½ years); and Robins (4 ½ to 5 years). The remaining classroom contained the Redbirds (kindergarten - 5 years) during the school year, along with the Cardinals (school age 6 to 10 years) during the summer months.

The center's staff had 47 regular employees; 19 part-time teachers and aides, 21 full-time teachers and aides, 2 cooks, 2 maintenance people, 1 assistant administrator/ teacher, and 2 directors. The practicum focused on the five preschool classrooms and the teachers and aides in those rooms during the morning program. Out of the 10 staff members working in the preschool rooms, seven of them were full time employees. Because the teachers worked full time, they were also involved in the afternoon program in the classrooms. These 10 individuals had a varied background in education and child care experience. One of the teachers had a four-year degree in Early Childhood

Education. Two teachers were in the process of obtaining their Child Development Associate (C.D.A.). One teacher had a certificate for a two-year course of study in Child Development from a community college in the state of Virginia, which seemed to be comparable to a C.D.A. Another teacher had some education classes, but she had not received her degree. The aides in each of the preschool rooms also had varied experiences. One aide had completed her first year of classes for an Early Childhood Education degree and another had worked with older school aged children (6 to 10 years) at a YMCA in California. The other aides had baby-sitting experience and had some in-service training they received while working in other child care centers. The teachers and aides had child care experience that ranged from 6 months to 4 years.

Writer's role in the setting

The writer had a BS in Education and had worked at the center for 14 1/2 years. The first two years of the writer's employment at the center were spent working as an assistant in the Kindergarten Class and as the Supervisor of Dismissal. Parents drove up to the front of the center and children were taken out to the car and buckled in by members of the dismissal team. As the Supervisor of this group, the writer was also responsible for closing the center each day. After working at the center for 2 years the writer was asked to become Head Kindergarten Teacher and an Assistant Administrator. Each year the writer had participated in the in-service training offered at the center. The writer also had taken classes related to Early Childhood Education that were offered at a nearby university and had participated in several all-day seminars that provided information on developmentally appropriate practices for the kindergarten classroom.

The writer's job title was Assistant Administrator / Kindergarten Teacher. As the Assistant Administrator, the writer opened the center and took care of any problems that occurred before the directors arrived at the center. If staff members were unable to work due to sickness or other problems, the writer called in substitute teachers and took care of any early morning scheduling changes. The writer made calls to parents if a child came into the center and became ill after the parent had left. The assistant administrator assumed the role and responsibilities of the administrator until another administrator was present and the Kindergarten Class had begun for the morning program. The writer filled in for the directors when they needed to be out of the center at the same time. Other responsibilities of the assistant administrator included checking lesson plans each week and suggesting additional activities that a teacher might include, or helping teachers identify books, songs, and games that might be added to the lesson plans. Because the writer was in an administrative position as well as teaching in a classroom, other staff members would often discuss problems or conflicts with the assistant administrator before going to one of the directors. The writer was directly involved with parents when administrative duties required such contact and was also involved with them as the Kindergarten Teacher.

As the Kindergarten Teacher, it was necessary for the writer to keep updated on teaching methods and appropriate activities to use in the classroom. Planning and organization were necessary to keep the classroom running smoothly. The Kindergarten Teacher was responsible for ordering the materials that were paid for with the auxiliary funds that were received from the school district. Record keeping was necessary in order to send the necessary background information from the Kindergarten Classroom to each child's new school when they entered first grade. Communication with parents was also a major part of the Kindergarten Teacher's responsibilities in order to involve them in the educational process.

The writer was involved with children, parents, other staff members and the directors as a result of her job responsibilities. Because of the various aspects of these jobs, the writer was often required to make use of problem solving skills.

CHAPTER II
THE PROBLEM

Problem Statement

In the writer's center there was a lack of multicultural education in the preschool classrooms. As McCracken (1993, p.1) pointed out, children between the ages of 2 and 5 are becoming aware of the differences in ethnicity, abilities, and gender. Children were in a predominantly Caucasian environment while at the center and they came from families of middle to upper-middle class incomes. Unless the children received exposure to multicultural education while they were attending the preschool program, they might not develop the advantages that come from a program that integrates multicultural education throughout the curriculum. Ramsey (1987, p.5) stressed the relevance of multicultural education for children who were growing up without the opportunity to have contacts with people different from themselves. Their classroom experiences had to compensate for their social isolation.

Before the implementation of the practicum, teachers at the writer's center presented multicultural education in what McCracken (1993, p.14) referred to as a "Tourist Curriculum". A few examples of this were: showing images of Native Americans all from the past, especially during the Thanksgiving holiday; or having one Black doll among many White dolls. Multicultural education in the writer's center was basically centered on holidays with some emphasis on similarities and differences among the children in the classroom. Ramsey (1987, p.6) identified multicultural education not as a set curriculum, but as a perspective that is reflected in all decisions about every phase and aspect of teaching. This perspective is relevant to all curriculum areas and encompasses many dimensions of human differences besides culture, such as: race, occupation, socioeconomic status, age, gender, sexual orientation, and various physical traits and needs.

Johnson and Smith (1993, p.3) stressed the importance of students being prepared for the world they will inhabit as adults. They pointed out the changes that were occurring in society such as: two-thirds of all preschool children and three-fourths of all school-age children will have had mothers in the work force; the traditional nuclear family with a working father, home-maker mother, and two children will constitute less than 10 percent of all families; one in every two marriages in the United State has ended in divorce, more than half of all children born today have lived in a single-parent household at some time in their lives; alternate family styles, such as gay families, have been acknowledged. They also referred to estimates that by the year 2000 one in every three Americans will be a person of color. The United States was once viewed as a microcosm of Europe, but we have become a microcosm of the world (Diaz, 1992, p.12). Because most of the children in the writer's center lived in a homogeneous community and have gone to day care in a facility with a similar homogeneous make-up, they were not receiving the diverse experiences they would need to live in a changing world unless multicultural education was expanded in the preschool program.

The preschool teachers had not implemented multicultural education throughout the curriculum and throughout the year. Activities that were used had not been carefully assessed as to what message was being conveyed in regards to multicultural education. Materials had not been added to classroom use to present different cultures; books, music, games, and dramatic play props all needed to play an important role in the multicultural education in the classrooms.

Documentation of the problem

A review of the preschool teachers lesson plans revealed a very stereotypical approach to the themes in each classroom. The last week in August and part of September focused on getting familiar with the new classroom environment, (most children moved up to a new class) learning class rules, and learning a little bit about the other children in the classroom. All of the preschool classrooms talked about the individual children and took pictures of each child in the room, but none of them displayed photographs of the childrens' families. The remainder of September was spent on activities related to the season of Fall. The children in all the classrooms made apples, squirrels, leaves, and the older preschool rooms included sports such as football.

The month of October centered on activities and projects connected to Halloween. Books that were read had characters such as witches, spiders, and bats. Activities included making witches, ghosts, spiders, bats, pumpkins and any other symbols of Halloween.

November's lesson plans for all the preschool teachers related to the symbols and celebration of Thanksgiving. Children made turkeys, Indian vests and headbands, and pilgrim hats. Books that were read dealt with the historical view of Thanksgiving. The term Native American was not included in any lesson plan and there were no present day pictures or photographs of Native Americans displayed on the walls of any classroom.

The month of December was another "holiday" theme and most of the activities centered on the symbols of Christmas. All of the preschool classrooms also included Hanukkah activities and stories, but the oldest preschool room was the only room to include stories and activities about Kwanzaa. The teacher in the oldest preschool classroom did include activities related to winter celebrations around the world. She included the countries of Mexico, China, Spain, and Persia. Most of the books that were used by the preschool teachers were stories with a Christmas theme.

A majority of the activities and stories included in the lesson plans from the beginning of the fall program until the beginning of the winter break, focused on holiday themes. Ramsey (1987, p.79) pointed out some of the reasons why this should be avoided. She stated that holidays become token gestures rather than authentic representations of cultural diversity when they are the sole or main focus of a multicultural curriculum. Ramsey also pointed out that without some knowledge of the daily life of a cultural group, children are likely to remember only the exotic differences that were portrayed as part of the holiday celebration, rather than the fact that real individuals with whom they share many similarities celebrate a particular day. Unless children have some information about a people's way of life, the symbols and rituals of their holidays may have no meaning.

The preschool teachers completed the anti-bias materials checklist that was developed from Neugebauer's (1992, p.16) ideas for bringing the world into the classroom. The checklist is located in Appendix A. A review of each preschool teacher's checklist revealed a severe lack of multicultural education materials in the preschool classrooms. Table 2 is a summary of the number of items that were checked by each preschool teacher for each area of the anti-bias materials checklist.

Table 2

Types of Multicultural Education Materials Found in the Preschool Classrooms

Curriculum Areas	Chickadees	Hummingbirds	Woodpeckers	Bluebirds	Robins
	Number Found in Each Preschool Classroom				
Classroom Aesthetics	1	0	0	1	2
Dramatic Play	4	1	3	0	0
Music & Movement	0	0	0	1	0
Science & Math	0	1	1	0	2
Language	0	0	0	0	1

The writer developed a teacher questionnaire in order to determine types of information and concepts each preschool teacher applied to multicultural education. The questionnaire is located in Appendix B. A summary of the information for each of the five questions is listed below.

Question 1: What did you think multicultural education means?

All of the preschool teachers defined multicultural education as relating to different cultures, how people live, customs, holidays, religion, food, and how people are alike and different. None of the teachers mentioned self-esteem, identity, prejudice, gender bias, or disabilities.

Question 2: Were diversity and anti-bias related topics of multicultural education?

All of the preschool teachers thought diversity and anti-bias were related to multicultural education

Question 3: Is multicultural education important in the curriculum for preschool children? Why or why not?

All of the preschool teachers indicated that multicultural education was important. Reasons given as to why they thought it was important included the idea that multicultural education would help children to become well-rounded individuals. Most of the teachers also thought that it helps children to understand why they or other individuals are the way they are.

Question 4: Can multicultural education be implemented into all aspects of the curriculum or in specific areas? Please specify.

All of the preschool teachers believed that multicultural education could and should be implemented into all aspects of the curriculum. Several teachers indicated that in order for this to happen, the right types of materials needed to be available in the classroom and teachers also needed to know how to go about implementing multicultural education into all areas of the curriculum.

Question 5: What kind of information do you need to know about multicultural education?

All of the preschool teachers expressed a need for information concerning all aspects of multicultural education. Several teachers were also interested in learning what was appropriate and inappropriate to teach.

Also included in Appendix B is a section relating to teaching children to be proactive. All of the teachers indicated that they were actively involved in teaching children to be proactive.

The preschool teachers completed a checklist located in Appendix C which was designed by Marylou Webster Ambrose (1996, p.73). This checklist was directed toward determining if a teacher was intentionally or unintentionally guilty of gender bias. A summary of the checklist is found in Table 3.

Table 3

Areas Where Preschool Teachers Were / Were Not Guilty of Gender Bias

Question Topic	Teachers With Gender Bias	Teachers Without Gender Bias
Behavior	0	5
Achievement	0	5
Emotions	0	5
Language	4	1
Job Assignments	0	5
Play Areas	0	5
Visual Materials	0	5
Books	4	1

Question 4 referred to the use of sexist language like fireman or mailman, but all of the teachers indicated that they were unintentionally guilty of gender bias. Each teacher simply hadn't thought about the language and its effect on children. Question 8 was the only other question, which indicated a problem with gender bias. This question dealt with the use of books in the classroom that were usually written by men and tended to feature men or show women only in traditional roles. This was another area where the teachers indicated they hadn't realized the importance of book selection and its effect on the children in their classrooms.

The checklists and questionnaire (see Appendix C) indicated the lack of multicultural education activities in the preschool rooms because of inadequate materials and lack of knowledge. The lesson plans also indicated the lack of activities that presented multicultural education as a process which is entwined throughout the curriculum. Instead, the lessons plans focused on activities that Ramsey (1987, p.79) referred to as the "holiday syndrome".

Analysis of the problem

One factor that may have contributed to the lack of multicultural education was the confusion as to the definition of multicultural education. Cordeiro, Reagan, and Martinez (1994, p.2) listed some of the following as elements of culture from an educational perspective: language, behavioral norms, learning styles, family and kinship patterns, gender roles, view of the individual, historical awareness of cultural community, and religious / spiritual beliefs and practices. The teachers at the writer's center may have believed they were including multicultural education activities as they moved from one holiday theme to another. They were omitting many other crucial areas of multicultural education because they didn't have a correct definition and understanding of the term.

Ramsey (1987, p.3) stated that multicultural education encompasses many human differences besides culture: race, occupation, socioeconomic status, age, gender, sexual orientation, and various physical traits and needs. She also pointed out that the majority of early childhood programs are racially, culturally, and socioeconomically homogeneous, and teachers often question the appropriateness of multicultural education in these settings. Because the writer's center had a somewhat homogeneous group of children, the need for multicultural education hadn't been as obvious as it would have been in centers where the population was more varied. Ramsey indicated that multicultural education was most relevant to children who were growing up without the opportunity to have contacts with people different from themselves. Their classroom experiences had to compensate for their social isolation.

Another factor that limited the use of multicultural activities in the preschool classrooms was related to the teachers lack of knowledge concerning how multicultural education could be implemented into all areas of the curriculum. Byrnes and Kiger

(1992, p.12) pointed out that multicultural education must go beyond the presentation of cultural artifacts such as art, food and clothing, or the celebration of special holidays or famous persons.

Lack of materials that could have been used in all areas of the curriculum was another factor that affected the use of multicultural education activities in the preschool classrooms. The anti-bias checklist (see Appendix A) revealed a shortage of materials in each area. The teachers in the writer's center were unaware of this lack until they completed the checklist. Neugebauer (1992, p.16) indicated the importance of bringing unfamiliar items into the classroom in order for them to become familiar and part of the children's frame of reference. She also pointed out that these items gave the children real objects and experiences that served as a basis for asking questions and initiating conversations.

Kendall (1996) reminded teachers that they pass their own values and attitudes on to children both intentionally and unintentionally; therefore it is important that they be keenly aware of their own attitudes and values. The homogeneous population in the writer's center made it very easy to focus on those children, while minority children faded into the background. Unless the teachers made a conscious effort to meet the needs of the minority children, all children missed out on opportunities to experience the diversity which should be included in all areas of the curriculum.

The belief that young children are too protected or naive to have developed any understanding of, or judgments about, race and ethnicity has gradually changed (Byrnes and Kiger, 1992, p.11). Evidence such as: a) children start developing attitudes about race and ethnicity at a very young age, as early as 3 or 4 (Katz, 1976); b) skin color is the characteristic that can shape a child's experience more than any other with the possible exception of gender (Phinney & Rotheram, 1987); c) prejudice based on race and ethnicity remains a major social problem (Gibbs, 1990); d) not talking about race and ethnicity made children easy targets of stereotypes to which they are exposed almost from birth (Pine & Hilliard, 1990); and e) children learning to understand and accept differences among various racial and ethnic groups and to actively fight against instances of racial and ethnic prejudice is essential if we are to create a society where there is equality for all (Lynch, 1987). If substantial changes are to be made so all racial and ethnic groups are treated equitably, every person involved with educating children must take an active role in the process (Byrnes & Kiger, 1992). As early childhood educators, the teachers in the writer's center needed to do their part to provide the children in their care with the opportunity to participate in multicultural education activities.

Chapter III

GOALS AND OBJECTIVES

The writer had read a great deal of information concerning the importance of multicultural education in regards to the development of young children. Frances E. Kendall (1996, p.2) pointed out that early childhood educators everywhere are facing theoretical dilemmas as they re-examine the role of culture in the development of children. She also stated that teachers and other caregivers are working to integrate an anti-bias, multicultural approach into the overall curriculum and everyday interactions with children and parents. Early childhood educators are struggling to create a curriculum that prepares children for a multicultural world. Patricia G. Ramsey (1987, p.5) stated that a basic premise of her book was that the goals of multicultural education are most relevant to children who are growing up without the opportunity to have contacts with people different from themselves. She further asserted that the children's classroom experiences have to compensate for their social isolation. Because the writer's center is made up of a homogenous population that is very similar to the community in which it is located, the use of multicultural activities in the preschool classrooms is very important to the development of the children in those classrooms.

The lack of multicultural education activities in the preschool classrooms was supported by the results of the teacher questionnaires, (see Appendix B), the anti-bias checklist (see Appendix A) for materials in the classroom and by the review of the lesson plans from the start of the fall program until the beginning of the winter break. Because of the information gained from the documentation of this practicum, the writer developed the following goal and objectives.

Goal

The goal of this practicum was to increase the use of multicultural education in the preschool classrooms of the writer's center.

Objectives

One objective was to improve book selections used in lesson plans each week by the teachers in the preschool program. Books can be used as part of the curriculum if they meet a majority of positive responses in each category of the book checklist developed by Bonnie Neugebauer (1992, pp. 160-161). The book checklist was used by each preschool teacher on a weekly basis during the implementation of the solution strategy for the Practicum. Each preschool teacher was to use at least three acceptable books each week. If a teacher was unable to find three books to use, the writer would work with the teacher to obtain the book(s) that were needed. The book checklist is found in Appendix D.

Another objective was to increase the use of multicultural education materials in the areas of: classroom aesthetics, dramatic play props, music and movement, science, mathematics, and language. Increase in usage was to be measured by an improved score of 50% in each area of the anti-bias materials checklist (see Appendix A). The checklist was completed by each teacher as documentation of the practicum and again at the end of the practicum implementation period.

A third objective was to increase the use of gender-equity in the preschool classrooms. This was to be measured by a class coding observation completed by the writer for each preschool teacher. (Ambrose, 1996, p.74) The observations were to be done before the implementation of the solution strategy and during the last week of the implementation process. There should be an improved score of at least 50% from the first observation compared to the second observation. The Class Coding Observation Form is found in Appendix E.

The final objective was to increase each preschool teacher's use of multicultural activities in the weekly lesson plans. This was to be measured by the observation of each teacher's lesson plans and being able to identify at least three activities each week that meet the broad goals of teaching from a multicultural perspective that are listed in Appendix F. This was to be done each week during the implementation of the solution strategy. If a preschool teacher could not provide three activities, the writer and teacher would work together to try and plan the additional activities needed.

Chapter IV

SOLUTION STRATEGY

Review of existing programs, models, and approaches

Before describing solutions to the problem of increasing the use of multicultural education activities in the preschool classroom, it was important to look at the different approaches to multicultural education. Christine Sleeter and Carl Grant (1994) have identified five approaches to multicultural education. Although the first three approaches were most prominent in the 1960's , many teachers continue to view multicultural education in these ways. The five approaches are listed below:

1. Teaching the Exceptional and Culturally Different
2. Human Relations
3. Single-Group Studies
4. Multicultural Education
5. Education That Is Multicultural and Social Reconstructionist

According to Sleeter and Grant (1994, p.42) the goal of the Teaching the Exceptional and Culturally Different approach is to help those who are different from mainstream America due to race, culture, and / or language "become equipped with the cognitive skills, concepts, information, language, and values required by American society in order to hold a job and function within society's existing institutions and culture". Curriculum for this approach was developed to compensate for the children's perceived deficiencies and lack of "traditional American" experiences and values. The curriculum must be developed to provide children with a new set of skills so that they can be assimilated into American society (Sleeter & Grant, 1994, p.98).

Focusing on tolerance and appreciation of others was the primary goal of teachers who used the Human Relations approach. They wanted to create a classroom where everyone felt good about being there. A curriculum for this approach included working on stereotypes and promoting unity among the children (Kendall, 1996, p.8).

The Single-Group Studies approach was initially developed to fill gaps in higher-education curricula and to provide support for those who felt alienated from a predominantly white, male, heterosexual, able-bodied, middle-and upper-middle class environment. In a classroom of young children, this approach took the form of a series of units on specific groups. Sometimes the entire curriculum was devoted to one people (Kendall, 1996,p.9).

The final two approaches listed by Sleeter and Grant (1994) were the Multicultural Education approach and the Education That is Multicultural and Social Reconstructionist approach. These approaches differed from the others in two significant ways. First, both were based on the belief that essential changes must be made in the business-as-usual curriculum; these changes were not patched on but were necessary at its core. Second, great attention was paid to social-justice issues in both of these approaches (Kendall, 1996, p.9).

Most of the literature concerning multicultural education practices that were being used seemed to concur with the Multicultural Education approach and the Education That is Multicultural and Social Reconstructionist approach defined by Sleeter and Grant (1994). In the programs that were using either of the above approaches, there were characteristics that were common to each of them. Sonia Nieto (1992) gave the seven basic characteristics of multicultural education as follows:

1. Multicultural education is antiracist education.

2. Multicultural education is basic education.
3. Multicultural education is important for all students.
4. Multicultural education is persuasive.
5. Multicultural education is education for social justice.
6. Multicultural education is a process.
7. Multicultural education is critical pedagogy.

Regardless of what kind of multicultural program is used with young children, it should have the seven characteristics that are listed above. Any multicultural education program for young children that has the above characteristics should meet the broad goals of teaching from a multicultural perspective which are as follows:

1. To help children develop gender, racial, cultural, class, and individual identities and to recognize and accept their membership in different groups.
2. To enable children to see themselves as part of the larger society; to identify, empathize, and relate with individuals from other groups.
3. To foster respect and appreciation for the diverse ways in which other people live.
4. To encourage in young children's earliest social relationships an openness and interest in others, a willingness to include others, and a desire to cooperate.
5. To promote the development of a realistic awareness of contemporary society, a sense of social responsibility and an active concern that extend beyond one's immediate family or group.
6. To empower children to become autonomous and critical analysts and activists in their social environment.

7. To support the development of educational and social skills that are needed for children to become full participants in the larger society in ways that are most appropriate to individual styles, cultural orientations, and linguistic backgrounds.
8. To promote effective and reciprocal relationships between schools and families.

The above goals were provided by Patricia G. Ramsey (1987, pp.3-5) in her discussion about multicultural education.

Many authors have provided similar goals in their writings concerning multicultural education. Janet Brown McCracken (1993, pp.14-26) wrote of similar ideas in her discussion of the seven guidelines to follow when teachers chose classroom materials or used new teaching strategies in the classroom. Carol Brunson Phillips (1988, pp. 42-47) also used similar ideas in her four commitments she has identified for educators who are striving to implement curricula that rest on trust and respect. Young Pai (1990, p.110) identified four specific aims of multicultural education that were very similar to the broad goals mentioned above by Ramsey. Cordeiro, Reagan, and Martinez (1994, pp.17-19) touched on 12 similar ideas in their discussions concerning Total Quality Education (TQE).

In order to have the seven basic characteristics of multicultural education (Nieto, 1992) and to meet the broad goals described by Ramsey (1987), teachers must use many types of materials, activities, and resources. Teachers working with young children must find and implement these materials, activities, and resources into all aspects of the curriculum. Teachers must also be made aware of areas that are lacking in regards to materials or in teaching strategies used in the classroom.

In the writer's center, the preschool teachers were lacking materials for most areas of the curriculum with which they could expose children in their classrooms to diversity. Teachers were also using improper materials and methods in the classroom because they were unaware of the unsuitability of the materials and methods. The writer's objectives were aimed at correcting these areas of deficiencies and reaching the goal of increasing the use of multicultural education in the preschool classrooms.

The writer's objective to improve the book selections that were used in the lesson plans each week would help prevent teachers from selecting books that present stereotypes. Correct book selection would also provide the children in the classrooms with information and discussion topics that relate to bias, diversity, gender stereotypes and many other valuable messages.

Increasing the use of multicultural education materials in all areas of the curriculum is an objective that would help teachers present bits and pieces of the world into the daily program. Unfamiliar becomes familiar and what was once outside of the childrens' experience becomes part of their frame of reference (Neugebauer, 1992, p.16).

The writer's objective to increase the use of gender-equity in the preschool classrooms would help the teachers be a better role model for the children in their classrooms. As teachers become more conscious of gender-equity they can teach the children in their classrooms to become more aware. This would increase all children's chances of having opportunities to grow into productive students according to their abilities-not according to their gender (Ambrose, 1996).

Increasing the use of multicultural activities in the weekly lesson plans was an objective that would help the teachers meet the broad goals of teaching from a multicultural perspective. Teachers needed to plan specific activities that would provide children with the opportunities to experience multicultural education throughout the curriculum on a regular basis. Daily inclusion of multicultural education into the curriculum would help teachers stay away from the "tourist curriculum" that can occur (McCracken, 1993, p.14).

Proposed solution strategy

The solution strategy the writer chose was a collection of ideas gathered from the literature along with ideas developed by the writer. The solution strategy consisted of four main parts. The first part was the development of resource lists by the writer which aided the preschool teachers in finding items that they could use in their lesson plans and classroom activities. The second part of the solution strategy was to explore the teachers' knowledge and attitudes during weekly meetings. The third part of the solution strategy was to improve the materials available for teachers to use in the classroom. This was accomplished in three ways: parent involvement, teacher made items, and development of a resource room from which materials in the center were used by all the teachers. The last part of the solution strategy was to increase teachers' knowledge by information that was provided in the weekly teacher meetings.

The development of resource lists, especially books, helped to provide teachers with materials that had already been selected and evaluated as being appropriate to use in the classroom. This was very important because the messages that children received from these materials were consistent with what teachers wanted the children to learn about multicultural education (Neugebaur, 1992, p.160).

Exploration of teachers' knowledge and attitudes was vital in order for them to provide a genuinely inclusive and multicultural classroom environment (Kendall, 1996, p.49). Preschool teachers at the writer's center were involved in exercises that would help them understand their attitudes through a series of questions followed by a group discussion. The Attitude And Values Questionnaire is found in Appendix G.

Improving the materials available for teachers to use in the classroom was a basic principle applied when multicultural was used education in the program. Neugebauer's (1992, p.16) ideas for bringing the world into the classroom provided the anti-bias checklist (see Appendix A) used by the preschool teachers when determining what items were lacking in the classroom. The idea of including parents in helping to provide items that were on the anti-bias checklist was also another solution suggested by various educators. Chang (1996, p.63) advocated involving parents in the life of the school as a way of building relationships with them. Teachers also added to the materials in the classroom by making items for specific activities or for various areas. The development of a resource room where preschool teachers could share materials that were already in the center was a way of extending the use of limited materials. A list would have to be updated periodically to inform teachers of the items that are added to the resource room.

Providing information to the preschool teachers at the weekly teacher meetings was an easy way to provide a great deal of information to them in a short period of time. As Tonya Huber pointed out in her introduction in a book written by Jeri A. Carroll and Dennis J. Kear (1993), students need skillful and knowledgeable teachers to open for them the door to diversity.

The outline of the 10 week calendar plan is found in Appendix H.

During the 10 week implementation plan, the teachers met for 1 hour on a scheduled day for each week. The writer discussed this with the administrator and had approval to meet with the preschool teachers on a weekly basis. At least three teachers had to be able to attend the weekly meeting or it was rescheduled. A teacher's assistant could attend the meeting in place of the teacher if that teacher was absent from the center on the day of the scheduled meeting.

Gathering data to measure and document outcome

The objective to improve book selections was checked on a weekly basis. Books that were included in the weekly lesson plans were evaluated through the use of a book checklist which is located in Appendix D. The writer worked with any teachers that had trouble meeting this objective, but the addition of resource lists and materials in the resource room helped prevent teachers from having too many problems in meeting this objective.

The objective to increase the use of multicultural materials in all areas of: classroom aesthetics, dramatic play props, music and movement, science, mathematics, and language was measured prior to the implementation plan and at the end of the implementation plan. The anti-bias checklist (see Appendix A) was used to measure the improvement in this area. The weekly teacher meetings helped teachers discover ways to improve weak areas through teacher made materials, help from parents, and other sources.

The increase of gender-equity in the classroom was an objective that was measured through the use of the Class-Coding Observation (see Appendix E). This occurred prior to the implementation strategy and also at the end of the implementation strategy. Information distributed and discussed during the weekly teacher meetings provided teachers with ways to improve in this area. The teachers found it easier to improve in this area after they became aware of what behaviors were seen during the first observation in their classrooms.

The objective to increase each preschool teacher's use of multicultural activities in the weekly lesson plans was measured on a weekly basis through the use of the goals of teaching from a multicultural perspective which are found in Appendix F. The weekly meetings provided teachers with resource materials and activities that could be incorporated into their lesson plans.

The resource lists, information compiled on specific topics, and suggestions given by the teachers and writer during the weekly meetings provided all the preschool teachers with a handbook of valuable information. Each teacher developed her own multicultural education resource which she could refer to at any time.

Chapter V

STRATEGY EMPLOYED - ACTION TAKEN AND RESULTS

Description of the implementation phase

The goal to increase the use of multicultural education in the preschool classrooms was undertaken by concentrating on specific areas in a service of 10 meetings with the preschool teachers. The areas of concentration were: teacher attitudes and values, gender-equity, parent involvement, language, music and movement, classroom aesthetics, science and math, dramatic play, and holidays. The sessions on teacher attitudes values and gender-equity were included because of their effect on teachers' actions towards children, what activities are planned, and how they are carried out. Parent involvement centered on finding out what materials the parents could share or donate for classroom use and also what information or talents they could bring into the center. The rest of the sessions focused on specific curriculum areas in order to help the teachers learn to integrate multicultural education into all areas of the curriculum.

During the 10 week implementation period, the preschool teachers were given information describing multicultural education activities that could be included in their lesson plans. The information that was given to teachers can be found in Appendices J-Q. At each session the teachers would also brainstorm and share ideas to use for upcoming classroom activities.

Prior to the beginning of the implementation period, the author moved items such as: big books, storybooks, resource books, tapes, records, and other materials into a small storage room in order to make a resource room for all the preschool teachers. These items were not readily available to the teachers before moving them into the resource room. The materials had only been used in the Kindergarten Classroom prior to the beginning of the implementation period. Allowing the preschool teachers to share the kindergarten resources tremendously expanded the amount and types of materials that were now available for other teachers' use.

Results of the strategy employed

Objective 1: This objective was to improve the book selections that were used in the teachers' lesson plans each week. The teachers were required to use three books each week that met a majority of positive responses in each category of the book checklist found in Appendix D. Teachers were able to meet this requirement due to books that are now available in the resource room. The book lists found in Appendix I also helped the teachers find book titles on specific topics that could be obtained from the local library. Most of the teachers didn't know they could obtain a "teacher library card" at the local library and the librarians would prepare a group of books on a topic specified by the teacher. This information was relayed to the preschool teachers by the writer during the first weekly meeting. This objective was met by all the preschool teachers during the 10 week implementation period.

Objective 2: In order to increase the use of multicultural education, materials had to be available for classroom use. This objective was designed to increase the use of multicultural education materials in the areas of: classroom aesthetics, dramatic play, music and movement, science, mathematics, and language. Increase in usage was measured by comparison of an anti-bias materials checklist (see Appendix A) completed prior to the implementation strategy and during the last week of meetings. This objective was met if there was an improved score of 50% in each area of the checklist. Table 4 shows that each classroom was able to meet this objective for all areas of the checklist.

Table 4

Comparison of Anti-bias Materials Checklist At Beginning and Ending of Implementation of Solution Strategy

Number Found in Each Preschool Classroom

Curriculum Areas	Chickadees	Hummingbirds	Woodpeckers	Bluebirds	Robins
Classroom Aesthetics Beginning	1	0	0	1	2
Classroom Aesthetics Ending	4	4	4	4	5
Dramatic Play Beginning	4	1	3	0	0
Dramatic Play Ending	8	6	7	7	6
Music & Movement Beginning	0	0	0	1	0
Music & Movement Ending	4	4	4	4	4
Science & Math Beginning	0	1	1	0	2
Science & Math Ending	5	4	4	5	5
Language Beginning	0	0	0	0	1
Language Ending	4	4	5	4	4

Parents were an important part of meeting this objective. A letter was sent to all preschool parents explaining the effort to improve the quantity and variety of multicultural materials in the child care center. Suggestions were given concerning the types of materials that could be used. Parents could donate items or let a teacher borrow the item for a specific time period. Through the parents' effort materials were added for classroom use in every area except language.

The materials from the Kindergarten Class that were placed in the resource room also provided another source for the increase of multicultural materials. As the kindergarten adds to its selection of multicultural materials, the preschool classrooms will continue to benefit if the materials are placed in the resource room.

During the 10 weeks of the implementation strategy, the preschool teachers were making materials they could use in their classrooms. The information given out at each meeting helped give teachers ideas for materials they could make. The teachers also helped each other think of items to make during the brainstorming sessions. The resource books that were included in the resource room provided additional information from which teachers could get ideas for making multicultural materials.

Objective 3: This objective was concerned with increasing the use of gender-equity in the preschool classrooms. Gender-equity was measured by doing a class coding observation (see Appendix E) the week before the implementation strategy was begun, and comparing those results to an observation completed during the last week of the implementation. The objective was met if there was an improved score of at least 50% from the first observation compared to the second observation.

Table 5

First and Second Comparison of Classroom Coding Observations

Number of Responses for Boys and Girls in Each Preschool Classroom

	Chickadees		Hummingbirds		Woodpeckers		Bluebirds		Robins	
Types of Response	B	G	B	G	B	G	B	G	B	G
A - Praise 1st	8	4	4	2	5	10	1	2	0	5
A - Praise 2nd	7	6	6	5	10	9	5	6	6	4
B - Criticism 1st	0	0	0	0	0	0	0	1	0	0
B - Criticism 2nd	0	0	0	0	0	0	0	0	0	0
C - Remediation 1st	4	1	7	5	0	0	0	0	0	0
C - Remediation 2nd	1	0	3	3	0	0	0	0	0	0
D - Acceptance 1st	2	3	7	3	7	10	7	2	5	5
D - Acceptance 2nd	5	7	9	10	8	9	3	2	3	2
Total Responses 1st	14	8	18	10	12	20	9	5	5	10
Total Responses 2nd	13	13	18	18	18	18	8	8	9	6

The first observation in the Chickadee and Hummingbird Classrooms revealed that the boys were given 100% more praise than the girls. On the second observation the boys received 14% more praise than the girls in the Chickadee Class which was a change of 86% from the first to the second observation. In the Hummingbird Class, the second observation showed that the boys received 16 2/3% more praise than the girls, which was a change of 83%

On the first observation in the Woodpecker Class, the girls received 100% more praise than the boys. The second observation showed the boys receiving 10% more praise than the girls. This was a change of 110% from the first observation.

The Bluebird Class had limited praise during the first observation with only one boy and two girls receiving any praise (a difference of 100%). By the time of the second observation this had improved to five boys and six girls receiving praise (a change of 120% from the first to the second observation).

The first observation in the Robin Class indicated that no boys and five girls received praise. This had improved to six boys and four girls receiving praise during the second observation. This was a change of 133% from the first observation. Overall, the change in scores for the teachers' response of praise ranged from 83% to 133%. The objective to have a more equal gender distribution of praise was met.

The category for a teacher's response of criticism was not observed in any classroom except Bluebirds, during the first observation. There were no responses of criticism during the second observation. Most teachers will try to help a young child correct or improve an answer instead of telling the child the answer is wrong. A critical response may also have been avoided due to an observer being in the classroom.

Remediation was not a frequent response for the older preschool classrooms. One possible reason for this could be that as children get older, they learn to answer questions "better". Children who are not sure of an answer may simply not volunteer to reply to a question. Therefore, the teacher had fewer remediation responses. In the Chickadee and Hummingbird Classrooms there were less responses of remediation from the first observation to the second observation. This may have been caused by the teachers' efforts to increase praise and also try to choose an equal amount of boys and girls to answer questions.

For the acceptance category there wasn't a significant improvement in any classroom except Hummingbirds and Bluebirds. In both of these classrooms there was an improvement of over 100% in the teachers' response to boys and girls from the first to the second observation.

During the second week of meetings, gender-equity was discussed. The results of the first observations were shared with the teachers and information on this topic was given to them. All the teachers agreed that an easy method to create equality in choosing a child to answer would be to call on a girl then a boy. During the second observation, this method worked in all the classrooms except Robins for improving the equality for total responses of the boys compared to girls.

Objective 4: The final objective was to increase each preschool teacher's use of multicultural activities in the weekly lesson plans. This was measured by the writer's observation of each teacher's lesson plans and being able to identify at least three activities each week that meet the broad goals of teaching from a multicultural perspective (see Appendix F). The teachers marked the goal number beside the activity designed to meet that particular goal. This procedure was followed for each of the 10 weeks of the implementation strategy. This objective was met by all the teachers for the 10 week implementation period.

The information given to the teachers during the weekly meetings was beneficial in helping them achieve this objective. Ideas presented during the brainstorming sessions also helped the teachers plan an activity that would meet one or more of the goals. Resource books from the resource room or books belonging to the writer were used in helping teachers plan activities needed to meet this objective.

During the last week of the implementation process the teachers were asked to evaluate the 10 week period. The questions that the teachers were asked along with a summary of their answers are listed below:

Question 1: How would you rate the value of the 10 week series of meetings?

Summary of answers: It was very educational and informative, teachers liked getting new ideas and sharing ideas with each other, and they now realized the importance of anti-bias materials in the classroom.

Question 2: What were the strong points of the 10 week period?

Summary: Involving parents and staff as a team, being able to see differences that occurred in the classrooms during the 10 week period, building their own resources book from the information given out during the weekly meetings.

Question 3: What were the weak areas of the 10 week period?

Summary: Lack of planning time to prepare materials that could be used in the classrooms.

Question 4: Were there any specific topics on which you would have liked to spend more time?

Summary: Teacher attitudes and values was a topic that 2 teachers wanted to explore further. There were 3 teachers who would have liked to spend more time discussing gender-bias. Using books to look at different cultures was a topic for which 1 teacher wanted to gain more knowledge.

Question 5: Do you have any additional comments or suggestions?

Summary: All the teachers wanted to maintain the meetings, but not every week, in order to continue to share ideas and delve deeper into topics. Several teachers would like to have had a small budget allocated specifically for adding multicultural materials to the resource room or individual classrooms.

Unanticipated outcomes and roadblocks or difficulties encountered

The implementation of the solution strategy went as planned except for a few minor changes. The starting time for the weekly meeting was changed from 1:00 PM to 12:00 PM. This change was necessary in order to cover the lunch period for the center's employees and also to adequately staff the rooms during naptime. The day on which the weekly meeting was held occurred on a Thursday or Friday. A specific day could not be designated because of scheduling conflicts that occurred when too many staff were absent from work. The teachers always had their materials ready on a Thursday even though the meeting was postponed until Friday because of staffing problems.

The implementation plan allowed a teacher's aide to replace her if she was absent on the day of the meeting. The teacher's aide had to be updated on the prior meeting if the teacher had not done so. This took time away from the other planned activities, but this situation only occurred twice for the Bluebird Teacher and once for the Woodpecker Teacher. This situation pointed out the need for all the teachers to keep their aides aware of what occurred at the completion of each meeting in case they were absent from the next meeting.

The center had Open House scheduled for the preschool rooms during the latter part of the implementation periods. This had both negative and positive effects. The teachers spent most of their time preparing for Open House and very little time on the multicultural material they were preparing for the next meeting. All of the teachers made a multicultural material but they also explained what they would do to improve it if they had more time during the previous week. The parents visiting each classroom were able to see the multicultural materials that the teachers had made. The parents were also able to observe the use of items they had donated to an individual classroom or for the entire preschool. Another benefit that occurred during the Preschool Open House was the Book Fair that was held each night. The center earned money to purchase books according to the total amount purchased by the parents. Books that can be used to increase multicultural education can be purchased with money the center earned at the Book Fair.

Results of the practicum as compared with literature

The most important result of the practicum was the awareness that a problem existed and that an effort was made to begin solving the problem. As Derman Sparks (1989, p.8) points out, beginning is hard because teachers have to re-evaluate what they have been doing. The first goal listed by Derman Sparks (1989, p.11) when getting started, is to increase awareness of your attitudes about gender, race, ethnicity, and different physical abilities. This goal was incorporated into the 10 week implementation of the solution strategy. Even though the writer's focus was multicultural education and not anti-bias only, there are many similarities.

Ramsey (1987, p.6) says that multicultural education is not a set curriculum, but a perspective that is reflected in all decisions about every phase and aspect of teaching. She explains further by describing multicultural education as a series of questions to induce educators to challenge and expand the goals and values that underlie their curriculum designs, materials, and activities. The implementation of the practicum solution strategy has introduced the idea of multicultural education to the preschool teachers. They may or may not continue to question and change their beliefs, but the idea for change has been presented.

Chapter VI

CONCLUSIONS - IMPLICATIONS AND RECOMMENDATIONS

Conclusions

The solution strategy for the practicum did meet its goal of increasing the use of multicultural education in the preschool program. Book selections were improved through the use of a checklist (see Appendix D) which identified stories that would perpetuate stereotypes and bias. Teachers were made aware of gender-bias through a class coding observation (see Appendix E) which pinpointed the types of responses that teachers gave children in their classes. This observation also identified if one gender was responded to more often than the other gender. The number of multicultural materials in the classrooms and the resource room has dramatically increased through the efforts of the teachers, parents, and the Kindergarten Room's resource. Teachers planned activities to encourage the integration of multicultural education into many areas of the curriculum on a weekly basis.

The writer will continue to encourage the teachers to choose appropriate books and activities each week because she has the job of checking teachers' lesson plans. The resource room should continue to improve as new materials are added to the Kindergarten Program. Parents have been asked to continue to donate items that can be placed in the classrooms or resource room. The parent newsletter or the bulletin board at the front of the center will be utilized to remind parents of items that can be used for multicultural education. The writer will also continue to share multicultural education information with the teachers, when new material is published in literature which the writer receives.

The positive effects of the practicum can continue with the combined efforts of the teachers, parents, administration, and the writer. If one or more of these groups begin to regress in their efforts, the gains made during the implementation of the solution strategy will quickly dissipate. A continuous effort must be made to maintain and improve the use of multicultural education at the writer's center.

Implications and Recommendations

The solution strategy of this practicum would benefit most centers which need to improve the use of multicultural education. More time should be allotted for the different topics that were discussed in the weekly meetings. All of the teachers made this suggestion when evaluating the 10 week implementation period. Each topic should be discussed for several weeks with a longer period of time between each meeting. The extra time would also be helpful if teachers are making multicultural materials after discussion on a new topic. Some sessions should be set aside simply for planning and making multicultural materials. These materials should be added to the resource room if several sessions were set aside strictly for the purpose of making multicultural materials. Planning meetings to make materials would be needed in a center that had few items to begin a resource room. The writer's center had a Kindergarten Program with a vast supply of materials, especially books. This enabled the teachers to have a wide selection of materials at their disposal within a short period of time.

Other centers may also want to consider alternate methods of increasing multicultural materials. Fund raising events such as book fairs, candy and toy sales, or other methods can raise money which could be used to purchase multicultural materials.

The solution strategy is a good way to start improving multicultural education in a child care center, but any outside training that can be acquired would be beneficial. The writer planned a program that would work in her center; outside sources could include a new or better way to accomplish the same results. Multicultural education in the field of early childhood is a subject that is growing in importance as teachers try to meet the needs of the children in their care. If teachers are to meet those needs, they must be willing to expand their understanding of what and how they teach.

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Find your match. (1994, August/September). Early Childhood Today, 9(1), 99.

Follow the leader pictures. (1994, August/September). Early Childhood Today, 9(1), 100.

Follow the musical leader. (1996, November/December). Early Childhood Today, 11(3), A8.

Free-form musical art. (1996, November/December). Early Childhood Today, 11(3), A4.

Friendship soup. (1994, August/September). Early Childhood Today, 9(1), 97.

Gary, K. M. (1996, November/December). Diversifying the shelves. Early Childhood Today, 11(3), 14-15.

Gordh, B. (1996, November/December). Storytelling to music. Early Childhood Today, 11(3), A14-17.

Greenberg, P. (1993, May). How and why to teach all aspects of preschool and kindergarten math naturally, democratically, and effectively - Part 1. Young Children, 48(4), 75.

Greenberg, P. (1994, January). How and why to teach all aspects of preschool and kindergarten math naturally, democratically, and effectively - Part 2. Young Children, 49(2), 12-18.

Helm, J.H. (1997, January). On the path to math. Early Childhood Today, 11(4), 9.

Hola means hello. (1996, November/December). Early Childhood Today, 11(3), A10.

Holt, B. G. (1992, May). Science is a way of life. M. Rivkin (Ed.), Young Children, 47(4), 4-8.

Home sweet home. (1990, November/December). Pre-K Today, 5(3), 87.

Investigating shapes. (1997, January). Early Childhood Today, 11(4), A1.

Invite a friend to tea. (1994, August/September). Early Childhood Today, 9(1), 95.

Jalongo, M. R. (1996, July). Using recorded music with young children: A guide for nonmusicians. Young Children, 51(5), 6-14.

Jalongo, M. R. (1992). Children's play: A resource for multicultural education. In E. B. Vold (Ed.), Multicultural education in early childhood classrooms (pp. 65-66). Washington, DC: National Education Association of the United States.

Jalongo, M. R. & Collins, M. (1985, January). Singing with young children! Folk singing for nonmusicians. Young Children, 40(2), 17-21.

Johnson, H. H. (1994, September). The bodyworks: Inside me-another approach to alike and different. Young Children, 49(6), 21-26.

Jones, E. & Villarino, G. (1994, January). What goes up on the classroom walls-and why? Young Children, 49(2), 38-40.

Jump inside, jump outside. (1997, January). Early Childhood Today, 11(4), A5.

Keating, E. (1996, November/December). A house of children. Early Childhood Today, 11(3), 77-78.

Kosoff, S. & Doane, A. (1996, January). Bringing stories to life. Early Childhood Today, 10(4), 18-29

Kristeller, J. (1994, August/September). Your Classroom as a workshop... a place where children learn through investigation and discovery. Early Childhood Today, 9(1), 50-51.

Learning through art: A holiday sculpture. (1994, November/December). Early Childhood Today, 9(3), 17.

Learning through language: Stories, songs & sounds. (1994, August/September). Early Childhood Today, 9(1), 35.

Learning through music & movement. (1996, November/December). Early Childhood Today, 11(3), A1.

Leipzig, J. (1992). Helping whole children grow: nonsexist childrearing for infants and toddlers. In B. Neugebauer (Ed.) Alike and different (pp. 32-41). Washington, DC: National Association for the Education of Young Children

Let's eat shapes. (1997, January). Early Childhood Today, 11(4), A2.

Let's march. (1994, November/December). Early Childhood Today, 9(3), 67.

Let's paint shapes. (1997, January). Early Childhood Today, 11(4), A3.

Let's play the name game. (1994,August/September). Early Childhood Today, 9(1), 94.

Lieberman, T. (1995). Storybooks teach about world cultures: Literature-based activities to enhance multicultural awareness. Palo Alto, California: Monday Morning Books, Inc.

Magic nighttime pictures. (1994, November/December). Early Childhood Today, 9(3), 72.

Making fruit-shape kebabs. (1997, January). Early Childhood Today, 11(4), A11.

Making monster masks. (1994, November/December). Early Childhood Today, 9(3), 69.

Nunnelley, J. C. (1990, November). Beyond turkeys, santas, snowmen, and hearts: How to plan innovative curriculum themes. Young Children, 46(1), 24-29.

One potato, two potato... (1990, November/December). Pre-K Today, 5(3), 84.

Outstanding science books for young children in 1991. (1992, May). Young Children, 47(4), 73-75.

Patton, M.M. & Kokoski, T. M. (1996, July). How good is your early childhood science, mathematics, and technology program? Young Children, 51(5), 38-44.

Personal pizzas! (1994, November/December). Early Childhood Today, 9(3), 70.

Piñata time! (1994, November/December). Early Childhood Today, 9(3), 77.

Playing with roles. (1991, November/December). Early Childhood Today, 6(3), 76.

Rankin, B. (1994, November/December). Making your classroom beautiful. Early Childhood Today, 9(3), 42-43.

Rock painting. (1994, November/December). Early Childhood Today, 9(3), 66.

Roskos, K. A. & Neuman, S. B. (1994, January). Of scribbles, schemas, and storybooks: Using literacy albums to document young children's literacy growth. Young Children, 49(2), 78-85.

Seefeldt, C. (1993, March). Enriching classroom diversity with books for children. In-depth discussion of them, and story-extension activities. Young Children, 48(3), 10-12.

Shake up the band. (1996, November/December). Early Childhood Today, 11(3), A3.

Shape search. (1997, January). Early Childhood Today, 11(4), A7.

Shape sorter. (1997, January). Early Childhood Today, 11(4), A4.

Sharing our favorite music from home. (1991, November/December). Pre-K Today, 6(3), 75.

Shopping at the class store. (1994, November/December). Early Childhood Today, 9(3), 76.

Sizing up shapes. (1997, January). Early Childhood Today, 11(4), A6.

Spin-a-salad. (1990, November/December). Pre-K Today, 5(3), 86.

Songs gotta have heart. (1996, November/December). Early Childhood Today, 11(3), A9.

The message of music. (1996, November/December). Early Childhood Today, 11(3), A13.

The sounds of silence. (1996, November/December). Early Childhood Today, 11(3), A12.

Trace a face. (1997, January). Early Childhood Today, 11(4), A9.

Triangle Twist. (1997, January). Early Childhood Today, 11(4), A8.

Watch me move. (1994, August/September). Early Childhood Today, 9(1), 90.

Wellhousen, K. (1996, October). Do's and don'ts for eliminating hidden bias. Childhood Education: Infancy Through Early Adolescence, 42(3), 20-23.

When I was a baby... (1990, November/December). Pre-K Today, 5(3), 85.

Who is this child? (1994, August/September). Early Childhood Today, 9(1), 91.

Who's inside the box. (1994, August/September). Early Childhood Today, 9(1), 93.

Appendix A

Anti-Bias Materials Checklist

Anti-bias Materials Checklist

Place a check before each item that is currently in your classroom or is brought into your classroom at different times during the year.

Classroom Aesthetics

______ travel posters of variety of places and people

______ magazine photographs depicting variety of places & people (including people of different ages, abilities, and life situations)

______ textiles from around the world on the walls and around the room in blankets, cushions, pillows, and rugs

______ drawings by children from other places and with varying ability

______ distinctive and interesting paintings, sculpture, pottery, baskets and other arts

______ mobiles and wind chimes

______ printed labels in more than one language

______ a colorful hammock from Costa Rica

______ containers for storage- pottery, baskets, calabashes. lacquered boxes

Dramatic Play Props

______ teacups

______ chopsticks

______ baskets

______ gourds

______ kimonos

______ fans

______ parkas

______ getas

______ mukluks

______ saris

______ clogs

______ snowshoes

______ dashikis

______ moccasins

______ berets

______ beads

______ veils

______ sombrero

______ nets

______ futons

______ tatami mats

______ food containers

______ foreign coins

______ recipes

______ serapes ______ turbans ______ African masks

______ sashes ______ magazines and newspapers printed in other languages

______ variations of the playhouse (adobe, igloo, tent, mosque, oasis)

______ dolls and puppets - Japanese drama, Russian Matryoshka stacking dolls, and dolls with assorted racial characteristics and handicap equipment

______ stuffed animals, including camels, iguanas, goats, tigers, and snakes

______ crutches, braces, heavy glasses, hearing aids, bifocals, and canes

Music and movement

______ use of folk song and recordings for children, translated and in foreign languages

______ classical, contemporary, and ethnic music recorded for adults, in English and in other languages

______ instruments from other places: Nigerian talking drums, thumb pianos, maracas, and bells

______ bossa nova, samba, jazz, and spirituals in music recordings

Science and mathematics

______ manipulatives featuring pictures of foreign objects

______ raw cotton

______ cocoa / coffee beans

______ chestnuts

______ lentils

______ feathers

______ seeds

______ plants - bonsai, orchid, cactus

______ foreign coins

______ sketches and photographs of skyscrapers, pyramids, and igloos in the block corner

______ figures of varying ages, races, sexes, physical abilities, and occupations for block play

Language

______ books that reflect a world view

______ books in Braille or sign language

______ books in several languages

______ alphabet character in other languages

______ wordless books

Appendix B

Teacher Questionnaire

Teacher Questionnaire

The following questionnaire was developed by the writer. It was used to gain general information about multicultural education from each preschool teacher's point of view.

1. What did you think multicultural education means?
2. Were diversity and anti-bias related topics of multicultural education?
3. Is multicultural education important in the curriculum for preschool children? Why or why not?
4. Can multicultural education be implemented into all aspects of the curriculum or in specific areas? Please specify.
5. What kind of information do you need to know about multicultural education? Check all of those of interest to you or add topics.

_____ resource materials

_____ activities or theme based units

_____ books that are used in the classroom

_____ assessing needs of individual children

_____ how to select books for classroom use

_____ special needs or disabled children

_____ cultural information concerning children in the center

The following checklist, by Karen Matsumoto-Grah (Byrnes and Kiger, 1992, p. 105-108) is designed to help teachers to identify and respond to diversity in the classroom. Questions that referred to teachers working with older children were deleted due the writer's focus on multicultural education in the preschool.

Teachers were to check each item that applies to them or resources in their classroom.

Teaching Children To Be Proactive

________ Do I teach children to identify instances of prejudice and discrimination?

________ Do I help my students develop proper responses to instances of prejudice and discrimination?

Appendix C

Gender Bias Checklist

The following questions were included in a discussion by Marylou Webster Ambrose (1996, p.73) on gender bias. They were directed toward determining if a teacher was intentionally or unintentionally guilty of gender bias.

Answer yes or no to the following questions.

_____ 1. Do you expect boys to be loud and unruly, and girls to be quiet and well behaved?

_____ 2. Do you think girls have to try harder than boys to achieve?

_____ 3. Do you discourage boys from crying or expressing their emotions?

_____ 4. Do you use sexist language like policeman or mailman, and refer to every nurse as she and every scientist as he?

_____ 5. Do you assign duties based on gender stereotypes-like having boys move tables and girls water plants?

_____ 6. Do you allow boys to monopolize the computers or playground equipment?

_____ 7. Do pictures of men out number pictures of women on your classroom bulletin boards and visual materials?

_____ 8. Do you usually use books written by men? Do most of them feature men or show women only in traditional roles?

Appendix D

Book Checklist

Book Checklist

Evaluate the characters

yes no

___ ___ Do the characters in the story have personalities like real people?

___ ___ Do they seem authentic in the way they act and react?

___ ___ Do they speak in a style and language that fits their situation?

___ ___ Are they real people with strengths and weaknesses rather than stereotypes?

___ ___ Are characters allowed to learn and grow?

___ ___ Is their lifestyle represented fairly and respectfully?

Evaluate the situation

___ ___ Do the characters have power over their own lives?

___ ___ Do they resolve their own problems and reap their own rewards?

___ ___ Are human qualities emphasized?

Evaluate the illustrations

___ ___ Do the illustrations respectfully depict ethnic, age, cultural, economic, ability, and sexual differences? (Illustrations was humorous, but they must fit the context of the story line and be consistent in portrayal.)

___ ___ Do the illustrations and the text work well together to communicate the story?

___ ___ Is the style of illustration appropriate to the story?

Evaluate the messages

___ ___ Do the messages conveyed, both directly and indirectly, respectfully and accurately portray the human condition?

___ ___ Are there hidden messages that are demeaning in any way or that reinforce stereotypes?

Evaluate the author / illustrator's credibility

___ ___ Does the author / illustrator's background and training prepare her / him to present this story? (Do not disregard, but do consider carefully, stories about women written by men, stories about people with handicaps written by people without handicaps, and stories about one ethnic group written by another.)

Appendix E

Class Coding Observation Form

Class Coding Observation Form

Teacher Response (teachers please make a tally mark beside the response each time it is given according to gender below)

A. praise (reacting positively to a comment or answer)

B. criticism (saying an answer is wrong)

C. remediation (helping to correct or improve an answer)

D. acceptance (giving a neutral response)

BOY	GIRL
A	A
B	B
C	C
D	D

Appendix F

Broad Goals Of Teaching From A Multicultural Perspective

Broad Goals of Teaching From a Multicultural Perspective

1. To help children develop gender, racial, cultural, class, and individual identities and to recognize and accept their membership in different groups.
2. To enable children to see themselves as part of the larger society; to identify, empathize, and relate with individuals from other groups.
3. To foster respect and appreciation for the diverse ways in which other people live.
4. To encourage in young children's earliest social relationships an openness and interest in others, a willingness to include others, and a desire to cooperate.
5. To promote the development of a realistic awareness of contemporary society, a sense of social responsibility, and an active concern that extend beyond one's immediate family or group.
6. To empower children to become autonomous and critical analysts and activists in their social environment.
7. To support the development of educational and social skills that are needed for children to become full participants in the larger society in ways that are most appropriate to individual styles, cultural orientations, and linguistic backgrounds.
8. To promote effective and reciprocal relationships between schools and families.

Appendix G

Attitude And Values Questionnaire

Please respond to all of the following questions as openly and thoughtfully as you can in preparation for talking with one another (Obviously some of the questions apply directly to you and others will have to be answered somewhat hypothetically.)

1. To me being a White staff member at ____________ your school's name means…

2. To me, being a biracial/multiracial staff member at _________ means.....

3. To me, being a staff member of color at _________ means ....

4 To me, being heterosexual staff member at ________ means...

5 To me, being a gay or lesbian staff member at _______ means...

6 To me, being a female staff member at _________ means...

7 To me, being a male staff member at ________ means...

8 To me, being a biracial/multiracial family at _______ means...

9 To me, being a White family at ________ means...

10 To me, being a family of color at _______ means...

11 To me, being a gay or lesbian family at ______ means...

12 To me, being a heterosexual family at ________ means...

13 How do your ethnicity and culture play roles in your responses?

14 What implications or ramifications might other differences have in the _______ community? Gender? Socioeconomic class? Physical ability? Age? Culture? Religion?

15 What other thoughts or feelings come up as you are responding to these

questions?

Directions: Answer each of the following questions in relation to you and the family in which you grew up.

1. How did your family think children should be raised?
2. What were their hopes for you? What were their expectations for you? How important were school and education.
3. What were the roles and responsibilities of mother, father, and children? If you lived with only one parent, on what basis were tasks divided?
4. What were your family's religious beliefs and practices?
5. How were you disciplined? What were your family's attitudes about discipline?
6. What were your family's attitudes about sex?
7. What messages did you receive about cultural differences and how were they presented? From whom did you get the messages?

Appendix H

10 Week Calendar Plan

Outline of 10 Week Calendar Plan

Week 1

Teachers meet from 1:00 PM to 2:00 PM with writer.

Teachers fill out questionnaires developed by Kendall (1996, pp. 51, 54). Questionnaires are found in Appendix G.

Teachers and writer discuss results of questionnaire.

Writer and teachers discuss and select system for use of materials from the resource room.

Writer will give teachers book lists that can be used for lesson plans. Writer has complied book lists prior to first meeting with teachers. Book lists are found in Appendix I.

Writer has set up materials in resource room prior to first meeting with teachers.

Week 2

Teachers meet from 1:00 PM to 2:00 PM with writer.

Writer returns each teacher's class-coding observation form (see Appendix E) and gender-offender questionnaire (see Appendix C). Teachers and writers brainstorm ways of improving gender-equity in the classroom. (Possible change in room arrangement.) Writer gives teachers materials concerning gender bias that has been complied by the writer prior to the meeting. Material concerning this area is found in Appendix J. Writer also compiles list of teacher suggestions which will be handed out at the next meeting.

Week 3

Teachers meet from 1:00 PM to 2:00 PM with writer.

Writer and teachers plan letter to parents asking for their help with increasing the number of multicultural materials from anti-bias checklist (see Appendix A). Parents may donate items or offer suggestions as to where items may be found.

Writer would use suggestions from teachers and then prepare the letter which will be sent out to parents in all the preschool classrooms.

Writer will give teachers information gathered from literature regarding ways to improve multicultural materials in the classroom. The information that will be dispersed is found in Appendix K.

Week 4

Teachers meet from 1:00 PM to 2:00 PM with writer.

Teachers and writer brainstorm about materials that can be made to improve the area of language for multicultural education in upcoming themes of the curriculum.

Each teacher picks something to make and bring to next meeting.

Writer gives teachers previously complied information concerning language and multicultural education. Material that will be given to the teachers is found in Appendix L.

Writer will make list of teacher suggestions and hand out at the next meeting.

Week 5

Teachers and writer meet from 1:00 PM to 2:00 PM.

Review of materials made by teachers and quick discussion of any additional ideas that were developed by teachers or writer.

Teachers and writer discuss music and movement activities that could be used in upcoming curriculum themes. Teachers plan to bring something to next meeting which can be used to improve their music or movement activities in their classroom.

Writer gives teachers previously complied lists of music and movement resources.

Writer will make list of teacher suggestions and hand out at next meeting. Information that will be given to the teachers is found in Appendix M.

Week 6

Teachers and writer meet from 1:00 P.M. TO 2:00 P.M.

Review of each teacher's improvement of music and movement activities for their classroom. Quick discussion of any additional ideas that were developed by teachers or writer.

Teachers and writer brainstorm ways of improving classroom aesthetics and plan something to bring to the next meeting which will improve each teacher's classroom for upcoming themes in the curriculum.

Writer will hand out previously compiled information for improvement of classroom aesthetics. The information that will be given to the teachers is found in Appendix N.

Writer will make list of teachers' suggestions and distribute at next meeting.

Week 7

Teachers and writer meet from 1:00 P.M. to 2:00 P.M.

Review of each teacher's improvement for classroom aesthetics. Short discussion of any further ideas that were developed by the teachers or writers.

Teachers and writer brainstorm ways of adding science and math multicultural activities to the upcoming themes of the curriculum.

Each teacher will plan an activity or material that was used in this area and present it at the next meeting.

Writer will list all suggestions given by the teachers and distribute it at the next meeting.

Writer will hand out previously compiled information concerning science and math multicultural activities. Information that is given to the teachers is found in Appendix O.

Week 8

Teachers and writer will meet from 1:00 P.M. to 2:00 P.M.

Review of each teacher's activity or material from last meeting.

Short discussion on any additional ideas from teachers or writer.

Teachers and writer discuss ways of adding multicultural education in the dramatic play area for upcoming curriculum themes.

Each teacher will plan an activity or material to present at the next meeting.

Writer will copy all suggestions given during the discussion and distribute it at the next meeting.

Writer will hand out previously compiled information concerning dramatic play in multicultural education. Information that the teachers will receive is found in Appendix P.

Week 9

Teachers and writer will meet from 1:00 P.M. to 2:00 P.M.

Review of each teacher's activity or material to add to the dramatic play area in their classroom. Short discussion on further ideas from teachers or writer.

Each teacher will pick a holiday that is usually approached from the "tourist" point of view and plan a multicultural education approach for next meeting.

Teachers and writer will offer suggestions for each holiday that is selected. Discussion of other holidays will occur as long as time allows.

Writer will copy all suggested ideas and distribute them at the next meeting.

Writer will also hand out previously compiled materials concerning holidays from a multicultural perspective. The information that the teachers will receive is found in Appendix Q.

Week 10

Teachers and writer will meet from 1:00 P.M. to 2:00 P.M.

Review of each teacher's holiday activities from multicultural perspective. Quick discussion on any additional ideas and suggestions.

Writer will ask teachers for evaluation of the ten weeks of meetings. Questions that will be asked include:

What was the most helpful information?

What was the least helpful information?

What else would you have liked to learn more about?

Additional suggestions or comments.

Appendix I

Book Lists

Appendix I

Book Lists

The following book list was developed by Janet Brown McCracken (1993).

Children's Books and Recordings

Adler, D.A. (1989). *A picture book of Martin Luther King, Jr.* New York: Holiday House.

Adoff, A. (1973). *Black is brown is tan.* New York: Harper & Row.

Adoff, A. (1982). *All the colors of the race.* New York: Lothrop.

Aliki. (1976). Corn is maize. New York: Crowell.

Amon, A. (1981). *The earth is sore: Native Americans on nature.* New York: Atheneum.

Ancona, G. (1985). *Helping out.* New York: Clarion.

Andrews, J. (1986). *Very last first time.* New York: Atheneum.

Anno, M. (1986). *All in a day.* New York: Philomel.

Anzaldua, G. (1993). *Friends from the other side/ Amigos del otro lado.* Emeryville, CA: Children's Book Press.

Barton, B. (1981). *Building a house.* New York: Greenwillow.

Baylor, B. (1976). *And it is still that way: Legends told by Arizona Indian children.* New York: Scribner's.

Baylor, B. (1981). *A god on every mountain top: Stories of southwest Indian sacred mountains.* New York: Scribner's.

Beekman, D. (1982). *Forest, village, town, city.* New York: Harper & Row.

Blanco, A. (1992). *The desert mermaid.* San Francisco: Children's Book Press.

Botting, T. (Trans.). (1975). *The mitten.* Moscow: Malysh Publishers.

Brenner, B. (1984). Wagon wheels. New York: Harper.

Brett, J. (1989). *The mitten.* New York: Putnam's.

Brown, T. (1985). *Hello, amigos!* New York: Holt.

Cameron, A. (1986). *More stories Julian tells.* New York: Knopf.

Cohlene, T. (1990). *Quillworker: A Cheyenne legend.* Mahwah, NJ: Watermill Press.

Cohlene, T. (1990). *Turquoise boy: A Navajo legend.* Mahwah, NJ: Watermill Press.

Costabel, E.D. (1986). *The Pennsylvania Dutch: Craftsmen and farmers.* New York: Atheneum.

Craft, R. (1989). *The day of the rainbow.* New York: Viking.

D'Alelio, J. (1989). *I know that building!* Washington, DC: National Trust for Historic Preservation.

Dalgliesh, A. (1954). *The courage of Sarah Noble.* New York: Macmillan.

Daly, N. (1985). *Not so fast Songololo.* New York: Viking Penguin.

Dault, G.M. (1990). *Children in photography: 150 years.* Firefly, 150 Sparks Ave., Willowdale, Ontario M2H 2S4 Canada.

Delacre, L. (1989). *Arroz con leche: Popular songs and rhymes from Latin America.* New York: Scholastic.

Delton, J. (1980). *My mother lost her job today.* Niles, IL: Whitman.

Dragonwagon, C. (1990). *Home place.* New York: Macmillan.

Escudie, R. (1988). *Paul and Sebastian.* Brooklyn: Kane-Miller.

Fahs, S.L., & Cobb. A. (1980). *Old tales for a new day: Early answers to life's eternal questions.* Buffalo: Prometheus.

Feeney, S. (1985). *Hawaii is a rainbow.* Honolulu: University of Hawaii Press.

Flournoy, V. (1985). *The patchwork quilt.* New York: Dial.

Freedman, R. (1980). *Immigrant kids.* New York: Dutton.

Freedman, R. (1987). *Indian chiefs.* New York: Holiday House.

Friedman, I.R. (1984). *How my parents learned to eat.* Boston: Houghton Mifflin.

Gantschev, I. (1985). *Two islands.* Salzburg: Verlag Neugebauer Press.

Garaway, M.K. (1989). *Ashkii and his grandfather.* Tucson: Treasure Chest.

Garza, C.L. (1990). *Family pictures.* Emeryville, CA: Children's Book Press.

Gibbons, G. (1990). *How a house is built.* New York: Holiday.

Girard, L.W. (1988). *We adopted you, Benjamin Koo.* Niles, IL: Whitman.

Goble, P. (1984). *Buffalo woman.* New York: Aladdin.

Goble, P. (1988). *Her seven brothers.* New York: Bradbury.

Goldstein, A. (1979). *My very own Jewish home.* Kar-Ben Copies, 6800 Tildenwood Ln., Rockville, MD 20852.

Greenfield, E. (1981). *Daydreamers.* New York: Dial.

Greenfield, E. (1989). *Africa dream.* New York: Harper & Row.

Hall, D. (1979). *Ox-cart man.* New York: Puffin.

Hamilton, V. (1993). *Many thousand gone: African Americans from slavery to freedom.* New York: Knopf.

Havill, J. (1986). *Jamaica's find.* Boston: Houghton Mifflin.

Hazen, B.S. (1983). *Tight times.* New York: Penguin.

Hewett, J. (1990). *Hector lives in the U.S. now: The story of a Mexican-American child.* New York: Lippincott.

Highwater, J. (1981). *Moonsong lullaby.* New York: Lothrop, Lee & Shepard.

Howard, E.F. (1991). *Aunt Flossie's hats (and crab cakes later).* New York: Clarion.

Jin, S. (1991). *My first American friend.* Milwaukee: Raintree.

Kalman, B., & Belsey, W. (1988). *An Arctic community.* New York: Crabtree.

Kandoian, E. (1989). *Is anybody up?* New York: Putnam.

Kuklin, S. (1992). *How my family lives in America.* New York: Bradbury.

Lasky, K. (1980). *The weaver's gift.* New York: Warne.

Lessac, F. (1985). *My little island.* New York: Lippincott.

Lionni, L. (1968). *Swimmy.* New York: Pantheon.

Livingston, M.C. (Ed.). (1990). Dog poems. New York: Holiday House.

Loh, M. (1987). Tucking mommy in. New York: Orchard.

Martel, C. (1976). Yagua days. New York: Dial.

Mathieu, J. (1979). *The olden days.* New York: Random House.

Mattox, C.W. (Ed.). (1989). *Shake it to the one that you love the best: Play songs and lullabies from Black musical traditions.* Warren-Mattox, 3817 San Pablo Dam Rd., #336, El Sobrante, CA 94803. (Available on cassette from Music for Little People)

Maury, I. (1979). *My mother and I are growing strong/ Mi mama y yo nos hacemos fuertes.* Berkeley: New Seed Press.

McMillan, B. (1990). *One sun: A book of terse verse.* New York: Holiday House.

Meyer, L.D. (1988). *Harriet Tubman: They called me Moses.* Parenting Press, 7744 31st Ave., N.E., Seattle, WA 98115.

Morris, A. (1989). *Bread, bread, bread.* New York: Lothrop, Lee & Shepard.

Morris, A. (1990). On the go. New York: Lothrop, Lee & Shepard.

Music for Little People. (1989). *Peace is the world smiling* (CD Recording MLP D-2104). Redway, CA: Author.

National Geographic Society. (1989). *Exploring your world: The adventure of geography.* Washington, DC: Author.

New World Records. (1976). *Songs of earth, water, fire and sky: Music of the American Indian* (CD Recording No. 80246-2). New York: Author.

Oakley, R. (1989). *Games children play around the world.* (Series includes strength and skill, chanting.) New York: Marshall Cavendish.

Ortiz, S. (1988). *The people shall continue.* San Francisco: Children's Book Press.

Ovale, Inc. (1981). *Hiver.* (Also *Printemps, Eté, Automne*). Sillery, Québec, Canada: Author.

Pomerantz, C. (1989). *The chalk doll.* New York: Lippincott.

Provensen, A., & Provensen, M. (1987). *Shaker Lane.* New York: Viking Kestrel.

Rabe, B. (1981). *The balancing girl.* New York: Elsevier-Dutton.

Rogers, F. (1987). *Making friends.* New York: Putnam.

Roy, R. (1990). *Whose hat is that?* New York: Clarion.

Say, A. (1991). *Tree of cranes.* New York: Houghton Mifflin.

Schlank, C.H., & Metzger, B. (1990). *Martin Luther King, Jr.: A biography for young children.* Mt. Rainier, MD: Gryphon House.

Seuss, D. (1984). *The butter battle book.* New York: Random House.

Sewall, M. (1990). *People of the breaking day.* New York: Atheneum.

Shachtman, T. (1989). *The president builds a house.* New York: Simon & Schuster.

Showers, P. (1965). *Your skin and mine.* New York: Harper.

Simon, N. (1975). *All kinds of families.* Niles, IL: Whitman.

Slobodkina, E. (1948). *Caps for sale.* New York: Harper & Row.

Smith, K. (1990). *Cherokee legends I* (Cassette Recording). Cherokee, NC: Cherokee Publications.

Sneve, V.D.H. (1989). *Dancing teepees: Poems of American Indian youth.* New York: Holiday House.

Soya, K. (1986). *A house of leaves.* New York: Philomel.

Steptoe, J. (1987). *Mufaro's beautiful daughters.* New York: Lothrop, Lee & Shepard.

Stolz, M. (1988). *Storm in the night.* New York: Harper.

Sweet Honey in the Rock. (1990). *All for freedom* (Cassette Recording). Redway, CA: Music for Little People.

Tran-Khan-Tuyet. (1986). *The little weaver of Thai-Yen village.* San Francisco: Children's Book Press.

Travers, P.L. (1980). *Two pairs of shoes.* New York: Viking.

Tresselt, A. (1964). *The mitten.* New York: Scholastic.

Uchida, Y. (1984). *A jar of dreams.* New York: Atheneum.

Weitzman, D. (1975). *My backyard history book.* Boston: Little, Brown.

Wilder, L.E. (1953). *Little house on the prairie.* New York: Harper & Row.

Wilder, L.E. (1953). On the banks of Plum Creek. New York: Harper & Row.

Xiong, B. (1989). *Nine-in-one Grr! Grr!* Emeryville, CA: Children's Book Press.

Yarbrough, C. (1979). Cornrows. New York: Putnam.

Yee, S., & Kokin, L. (1977). *Got me a story to tell: Five children tell about their lives.* St. John's Education Threshold, 1661 15th St., San Francisco, CA 94103.

Youldon, G. (1979). *Les nombres.* Montreal: Granger Freres Limité.

This book list was developed by Mary Renck Jalonga (1992).

CHILDREN'S BOOKS

Aliki. *The King's Day: Louis the IX of France*. New York: Crowell, 1989.

Baer, F. *This Is the Way We Go to School: A Book About Children Around the World*. New York: Scholastic, 1990.

Friedman, I. R. *How My Parents Learned to Eat*. Boston: Houghton Mifflin, 1984.

Gackenbach, D. *Claude the Dog: A Christmas Story*. New York: Scholastic, 1974.

Galbraith, K. O. *Laura Charlotte*. New York: Putnam/Philomel, 1990.

Gomi, T. *My Friend*. New York: Chronicle Press, 1990.

Howard, E. F. *Chita's Christmas Tree*. New York: Bradbury, 1990.

Knutson, B. *How the Guinea Hen Got Her Spots*. New York: Carolrhoda, 1990.

Levine, E. *I Hate English!* New York: Scholastic, 1990.

Luenn, N. *Nessa's Fish*. New York: Atheneum, 1990.

Martin, B., and Archambault, J. *Knots on a Counting Rope*. New York: Holt, 1987.

Mendez, P. *The Black Snowman*. New York: Scholastic, 1990.

Polacco, P. *Thunder Cake*. New York: Putnam/Philomel, 1990.

Pomerantz, C. *The Chalk Doll*. New York: Lippincott, 1989.

San Souci, R. D..*The Talking Eggs: A Folktale from the American South*. New York: Dial, 1989.

Schwartz, A. *Oma and Bobo*. New York: Bradbury, 1989.

Snyder, D. *The Boy of the Three Year Nap*. Boston: Houghton Mifflin, 1988.

Steptoe, J. *Mufaro's Beautiful Daughters*. New York: Lothrop Lee and Shepard, 1987.

Williams, V. *A Chair for My Mother*. New York: Greenwillow, 1982.

Winter, J. *Follow the Drinking Gourd*. New York: Knopf, 1988.

The following lists of books were developed by Tanya Lieberman (1995).

Climo, Shirley. *The Egyptian Cinderella*. New York: HarperCollins, 1989.
Phumla. *Nomi and the Magic Fish*. New York: Lothrop, 1987.

Daly, Niki. *Not So Fast, Songololo*. New York: Atheneum, 1986.
Feelings, Muriel L. *Zamani Goes to Market*. New York: Seabury, 1970.
Seed, Jenny. *Ntombi's Song*. Boston: Beacon, 1987.

Kimmel, Eric A. *Anansi and the Moss-Covered Rock*.
New York: Holiday House, 1988.
McDermott, Gerald. *Zomo the Rabbit*. New York: Harcourt, 1992.

Van Woerkom, Dorothy. *The Rat, the Ox, and the Zodiac*. New York: Crown, 1976.
Wallace, Ian. *Chin Chiang and the Dragon's Dance*. New York: Atheneum, 1984.

San Souci, Robert D. *The Samurai's Daughter*. New York: Dial, 1992.
Shute, Linda. *Momotaro*. New York: Lothrop, Lee and Shepard, 1986.

Bonnici, Peter. *The Festival*. Minneapolis: Carolrhoda Books, 1985.
Lee, Jeanne M. *Ba Nam*. New York: Henry Holt, 1987.
Levinson, Riki. *Our Home Is the Sea*. New York: Dutton, 1988.

Meeks, Arone Ray. *Enora and the Black Crane*. New York: Scholastic, 1991.
Trezise, Percy. *Children of the Great Lake*. New York: HarperCollins, 1992.

Base, Graeme. *My Grandma Lived in Gooligulch*. New York: Abrams, 1990.
Fox, Mem. *Possum Magic*. San Diego: Harcourt, 1983.

Martin, Claire. *The Race of the Golden Apples*. New York: Dial, 1991.
Yolen, Jane. *Wings*. San Diego: Harcourt, 1991.

DePaola, Tomie. *Jamie O'Rourke and the Big Potato*. New York: Putnam, 1992.
McDermott, Gerald. *Daniel O' Rourke*. New York: Viking Penguin, 1986.

Arnold, Katya. *Baba Yaga*. New York: North South Books, 1993.
Ayres, Becky Hickox. *Matreshka*. New York: Bantam, 1992.

Lattimore, Deborah Nourse. *The Flame of Peace*. New York: McGraw Hill, 1987.
Rohmer, Harriet. *The Legend of Food Mountain*.
San Francisco: Children's Book Press, 1982. (bilingual)
Rohmer, Harriet, and Mary Anchondo. *How We Came to the Fifth World*.
San Francisco: Children's Book Press, 1988. (bilingual)
Bresnick-Perry, Roslyn. *Leaving for America*.
San Francisco: Children's Book Press, 1992.
Bunting, Eve. *How Many Days to America?* New York: Clarion, 1988.
Surat, Michele Maria. *Angel Child, Dragon Child*. Milwaukee: Raintree, 1983.

Esbensen, Barbara Juster. *The Star Maiden*. Boston: Little, Brown, 1988.
Mobley, Jane. *The Star Husband*. Garden City, NY: Doubleday, 1979.

Cohen, Caroll Lee. *Sally Ann Thunder Ann Whirlwind Crockett*.
New York: Greenwillow, 1985.
Small, Terry. *The Legend of Pecos Bill*. New York: Bantam, 1992.

Volkmer, Jane Anne. *Song of the Chirimia*.
Minneapolis: Carolrhoda Books, 1990. (bilingual)
Wisniewski, David. *Rain Player*. New York: Clarion, 1991.

Rohmer, Harriet. *The Invisible Hunters*.
Novato, CA: Children's Book Press, 1987. (bilingual)
Rohmer, Harriet, and Jesus Guerrero Rea. *Atariba and Niguayona*.
Novato, CA: Children's Book Press, 1988. (bilingual)
Yolen, Jane. *Encounter*. New York: Harcourt, 1992.

Castaneda, Omar S. *Abuela's Weave*. New York: Lee and Low Books, 1993.
Dorros, Arthur. *Tonight is Carnaval*. New York: Dutton, 1991.
Lewin, Ted. *Amazon Boy*. New York: Macmillan, 1993.

MORE MODELS

AFRICA

Guthrie, Donna W. *Nobiah's Well.* Nashville, TN: Ideals, 1993.

Knutson, Barbara. *Sungura and Leopard: A Swahili Trickster Tale.* Boston: Little, Brown, 1993.

Steptoe, John. *Mufaro's Beautiful Daughters.* New York: Lothrop, Lee and Shepard, 1987.

ASIA

Gomi, Taro. *Coco Can't Wait.* New York: William Morrow, 1984.

Leaf, Margaret. *Eyes of the Dragon.* New York: Lothrop, Lee and Shepard, 1987.

Morimoto, Junko. *The Inch Boy.* New York: Puffin, 1986.

AUSTRALIA

Nunes, Susan. *Tiddalick the Frog.* New York: Atheneum, 1989.

Thiele, Colin. *Farmer Schulz's Ducks.* New York: Harper and Row, 1986.

Trezise, Percy, and Dick Roughsey. *Turramulli the Giant Quinkin.* Milwaukee: Gareth Stevens, 1988.

EUROPE

Fisher, Leonard Everett. *Theseus and the Minotaur.* New York: Holiday House, 1988.

Shute, Linda. *Tom and the Leprechaun.* New York: Lothrop, Lee and Shepard, 1988.

Silverman, Maida. *Anna and the Seven Swans.* New York: William Morrow, 1984.

NORTH AMERICA

Aardema, Verna. *Pedro and the Padre.* New York: Dial, 1991.

Dewey, Ariane. *The Tea Squall.* New York: Greenwillow, 1988.

Oughton, Jerrie. *How the Stars Fell into the Sky.* Boston: Houghton Mifflin, 1992.

Say, Allen. *Grandfather's Journey.* New York: Houghton Mifflin, 1993.

SOUTH AMERICA

Cherry, Lynn. *The Great Kapok Tree.* San Diego: Harcourt, 1990.

Dewey, Ariane. *The Thunder God's Son.* New York: Greenwillow, 1981.

Lattimore, Deborah Nourse. *Why There Is No Arguing in Heaven: A Mayan Myth.* New York: Harper and Row, 1989.

Markum, Patricia Maloney. *The Little Painter of Subana Grande.* New York: Bradbury Press, 1993.

The list below was developed by Mara Sapon-Shevin (1992).

Children's Books About Differences

There are many excellent children's books that model diversity and inclusiveness. In addition to books that directly address disability/difference issues, more general books that address the multiple differences that exist in classrooms and society can be helpful in beginning a discussion with children.

Barkin, C., & James, E. (1975). *Doing things together*. Milwaukee: Raintree Publishers.
Brightman, A. (1976). *Like me*. Boston: Little Brown.
Cameron, P. (1961). *I can't said the ant*. East Rutherford, NJ: Coward, McCann & Geoghegan.
Clifton, L. (1980). *My friend Jacob*. New York: Elsevier/Dutton.
dePaola, T. (1983). *Now one foot, now the other*. New York: Putnam.
Hazen, B. S. (1985). *Why are people different? A book about prejudice*. New York: Golden Books.
Schiff, N., & Becky, S. (1973). *Some things you just can't do by yourself*. Stanford, CA: New Seed Press.
Simon, N. (1975). *All kinds of families*. Niles, IL: Whitman.
Wolf, B. (1974). *Don't feel sorry for Paul*. New York: Harper & Row.

The following list was included with an article by Ellen Davidson and Nancy Schniedewind (1992).

Books for Students

(P) - Primary; (U) - Upper Elementary; (M) - Middle School

Bogard, L. (1986). *Poor Gertie.* New York: Delacorte. (U)
Byars, B. (1977). *Pinballs.* New York: Harper & Row. (U)
Cleaver, V. & B. (1969). *Where the lilies bloom.* New York: New American Library. (U) (plus others by this author)
Delton, J. (1980). *My mother lost her job today.* Chicago: Whitman. (P)
Estes, E. (1944). *The hundred dresses.* New York: Harcourt, Brace, Jovanovich. (U)
Evans, M.(1973). *JD.* Garden City, NY: Doubleday. (U)
Franchere, R.(1970). *Cesar Chavez.* New York: Crowell. (U)
Freeman, D. (1968). *Corduroy.* New York: Viking. (P)
Getz, A. (1979). *Tar beach.* New York: Dial. (P)
Greenfield, E. (1980). *Grandmama's joy.* New York: Philomel. (P)
Guthrie, D. (1988). *A rose for Abby.* Nashville: Abingdon Press. (P)
Guy, R. (1973). *The friends.* New York: Bantam Skylark. (M)
Hamilton, V. (1986). *The planet of Junior Brown.* New York: Macmillan. (M)
Hazen, B. S. (1979). *Tight times.* New York: Puffin, Penguin. (P)
Hazen, B. S. (1986). *Why can't you stay home with me? A book about working mothers.* New York: Golden. (P)
Hendershot, J. (1987). *In coal country.* New York: Knopf. (P & U)
Hunter, K. (1968). *Soul brothers and Sister Lou.* New York: Scribner. (M)
Jordan, J. (1972). *Fannie Lou Hamer.* New York: Crowell. (U)
Jordan, J. (1975). *New life: New room.* New York: Crowell. (P)
Keats, E. J. (1969). *Goggles.* New York: Collier Books. (P) (plus many others by this author)
Lyon, G. E. (1988). *Borrowed children.* New York: Bantam Starfire. (U)
Mann, P. (1966). *The street of the flower boxes.* New York: Coward, McCann and Geoghegan. (U)
Mathis, S. B. (1971). *Sidewalk story.* New York: Viking. (U)
Mathis, S. B. (1974). *Listen for the fig tree.* New York: Puffin. (U & M)
Mazer, N. F. (1981). *Mrs. Fish, ape and me, the dump queen.* New York: Avon. (U)
Miklowitz, G. (1985). *The war between the classes.* New York: Bantam Doubleday Dell. (M)
Mohr, N. (1979). *Felita.* New York: Bantam Skylark. (U)
Mohr, N. (1986). *El Bronx remembered.* Houston: Arte Publico Press. (M)
Myers, W. D. (1979). *The young landlords.* New York: Puffin Books. (M)
Nolan, M. S. (1978). *My daddy don't go to work.* Minneapolis: Carolrhoda Books. (P)
Patterson, K. (1977). *Bridge to Terabithia* New York: Avon Camelot. (U&M)
Patterson, K. (1978). *The great Gilly Hopkins.* New York: Harper & Row. (U & M)
Rosenberg, J. (1973). *Being poor.* Minneapolis: Carolrhoda Books. (all)
Rylant, C. (1985). *When I was young in the mountains.* New York: Dutton. (P)
Sachs, M. (1971). *The bear's house.* New York: Avon Camelot. (U)
Sachs, M. (1987). *Fran Ellen's house.* New York: Avon Camelot. (U)
Stanek, M. (1985). *All alone after school.* Chicago: Whitman. (P)
Steptoe, J. (1986). *Stevie.* New York: Harper & Row. (P)
Taylor, M. (1976). *Roll of thunder, hear my cry.* New York: Bantam. (U)
Taylor, M. (1981). *Let the circle be unbroken.* New York: Bantam. (M)
Thomas, I. (1979). *Hi, Mrs. Mallory!* New York: Harper & Row. (P)
Voigt, C. (1981). *Homecoming.* New York: Fawcett Jr. (M)

Walter, M. P. (1989). *Have a happy . . .* New York: Lothrop, Lee, & Shepard. (U)
Williams, V. B. (1982). *A chair for my mother.* New York: Mulberry. (P)
Williams, V. B (1983). *Something special for me.* New York: Greenwillow. (P)

The following list was developed by Beverly Hardcastle Stanford (1992).

Books for Children
Bauer, C. F. (1986). *My mom travels a lot*. New York: Viking.
Browne, A. (1989). *Piggybook*. New York: Alfred A. Knopf.
Cooney, B. (1982). *Miss Rumphius*. New York: Viking Penguin.
Ernst, L. C. (1983). *Sam Johnson and the blue ribbon quilt*. New York: Lothrop, Lee & Shepard Books.
Kuskin, K. (1986). *The Dallas Titans get ready for bed*. New York: Harper & Row.
Munsch, R. N. (1980). *The paper bag princess*. Toronto, Canada: Annick Press Ltd.
Saabin, F. (1983). *Amelia Earhart: Adventure in the sky*. Mahwah, NJ: Troll Associates.
Schoop, J. (1986). *Boys don't knit*. Trenton, NJ: Africa World Press, Inc.
Steig, W. (1986). *Brave Irene*. Toronto: Collins Publishers.
Vavra, R. (1968). *Tiger flower*. New York: Reynal & Co.
Warburg, S. S. (1965). *I like you*. Boston: Houghton Mifflin.
Yolen, J. (1981). *Sleeping ugly*. New York: Coward-McCann.

The following lists were included in an article by Bonnie Neugebauer (1992).

Books rich in diversity

Ada, Alma F. *Abecedario de los animales.* Madrid, Spain: Espasa Calpe, 1990.

Through lively poems and delightful pastel illustrations, children are exposed to the Spanish alphabet.

Ancona, George. *Helping Out.* New York: Clarion, 1985.

People of different ages can share a task and grow closer in the process. Photographs highlight diversity.

Andrews, Jan. *Very Last First Time* (illustrated by Ian Wallace). New York: Atheneum, 1986.

Eva is filled with the excitement of her first adventure collecting mussels beneath the thick sea ice.

Bailey, Donna. *Nomads and Cities.* Austin, TX: Steck-Vaughn, 1990.

A clever book that presents traditional nomads, such as the Bedouin, and extends the concept to moderns, such as circus performers, ship crews, etc.

Bang, Molly. *The Grey Lady and the Strawberry Snatcher.* New York: Four Winds Press, 1984.

A magical wordless fantasy that follows the Grey Lady's clever and surprising methods of eluding the Strawberry Snatcher, who is always close.

Bang, Molly. *The Paper Crane.* New York: Greenwillow, 1985.

A hungry stranger brings new life to a fading restaurant in this story of generosity rewarded; based on an ancient folktale.

Baylor, Byrd. *Before You Came This Way* (illustrated by Tom Bahti). New York: E.P. Dutton, 1969. Out of print.

Prehistoric Indian rock drawings tell us of people who once lived on Earth.

Baylor, Byrd. *Everybody Needs a Rock.* New York: Atheneum, 1985.

Baylor, Byrd. *The Way to Start a Day* (illustrated by Peter Parnall). New York: Aladdin, 1977.

Bourke, Linda. *Handmade ABC.* New York: Harper & Row, 1981. Out of print.

Clear illustrations show how to hand sign each letter of the alphabet.

Children's Television Workshop (with Linda Bove). *Sign Language Fun* (illustrated by Tom Cooke). New York: Random House, 1980.

Photographs illustrate how to sign many words familiar and important to young children.

Clifton, Lucille. *The Boy Who Didn't Believe in Spring* (illustrated by Brinton Turkle). New York: E.P. Dutton, 1973.

Finding signs of spring in the city can be a difficult task, but doubters King Shabazz and Tony Polito set out to try.

Cooney, Barbara. *Miss Rumphius.* New York: Viking Penguin, 1985.

An independent young girl listens to her grandfather's advice and her own dreams. She travels the world, in old age lives by the sea, and eventually finds her own special way to make the world more beautiful.

Cooney, Nancy Evans. *The Wobbly Tooth* (illustrated by Marylin Hafner). New York: G.P. Putnam's Sons, 1978. Out of print.

A loose tooth continues to annoy Elisabeth Ann throughout her spirited day.

Cummings, Pat. *Jimmy Lee Did It.* New York: Lothrop, Lee & Shepard, 1985. Out of print.

Brother Artie blames Jimmy Lee for all kinds of disasters and evil deeds; but when Angel tries to catch him, he's always a step ahead of her.

de Paola, Tomie. *Watch Out for the Chicken Feet in Your Soup.* Englewood Cliffs, NJ: Prentice-Hall, 1985.

Joey is jealous when his grandma gives his friend too much attention.

Dragonwagon, Crescent. *Half a Moon and One Whole Star* (illustrated by Jerry Pinkney). New York: Macmillan, 1986.

A wonderful soothing rhythm pulses through the night as Susan falls asleep and the creatures and people of the night awake.

Father Gander (Dr. Douglas W. Larche). *Father Gander Nursery Rhymes* (illustrated by Carolyn). Advocacy Press, P.O. Box 236, Santa Barbara, CA 93102, 1986.

People seem to react strongly one way or the other to this rewrite of Mother Goose rhymes. Verses added to the original rhymes give equal time to both sexes. Illustrations superbly reflect diversity and include handicapped children—for this alone, it deserves kudos.

Gauch, Patricia Lee. *Christina Katerina & The Box* (illustrated by Doris Burn). New York: Coward, McCann & Geoghegan, 1971.

Christina has plenty of imagination as she and her friend Fats explore the play potential of a large cardboard carton.

Graham, Bob. *The Red Woolen Blanket*. Boston: Little, Brown, 1987.

A story of a girl's attachment to her security blanket: a universal issue described with a unique Australian flavor.

Graw, J.S. *La ratita presumida [The Little Conceited Rat]*. Barcelona, Spain: Ediciones Hymsa, 1989. Other titles in the series: *Las 7 ovejas y el lobo [The Seven Sheep and the Wolf]*. *Los tres osos [The Three Bears]*.

Charming pastel colors and a simple and fluid text make these popular stories a special treat for the little ones.

Greene, Jacqueline Dembar. *Nathan's Hanukkah Bargain* (illustrated by Steffi Karen Rubin). Kar-Ben Copies, Inc., 6800 Tildenwood Lane, Rockville, MD 20852, 1986.

Nathan invites his grandfather to help him shop for a menorah, but it takes some effort and a little bargaining to find just the right one.

Greenfield, Eloise. *Darlene* (illustrated by George Ford). New York: Methuen, 1980.

Greenfield, Eloise. *Daydreamers* (illustrated by Tom Feelings). New York: Dial Books for Young Readers, 1985.

Intriguing sketches of Black children fill out the poem's images of children who pause for reflection.

Greenfield, Eloise. *First Pink Light* (illustrated by Moneta Barnett). New York: Scholastic, 1976. Out of print.

Greenfield, Eloise. *Me & Neesie* (illustrated by Moneta Barnett). New York: Thomas Y. Crowell, 1975.

Haller, Danita Ross. *Not Just Any Ring* (illustrated by Deborah Kogan Ray). New York: Alfred A. Knopf, 1982. Out of print.

With the help of her wise grandfather, Jesse learns that she must make her own magic and her own good days.

Hazen, Barbara Shook. *Tight Times* (illustrated by Trina Schart Hyman). New York: Penguin Books, 1979.

A young boy faces the daily realities of his family's economic struggles.

Head, Barry, and Jim Seguin. *Who Am I?* (photographs by Frank Dastolfo). Family Communications, Inc., 4802 Fifth Avenue, Pittsburgh, PA, 15213, 1975.

Beautiful color photographs celebrate all the me's of a young girl—daughter, gardener, adventurer, student, friend. She also wears a hearing aid.

Highwater, Jamake. *Moonsong Lullaby* (illustrated by Marcia Keegan). New York: Lothrop, Lee & Shepard, 1981. Out of print.

This lullaby fills us with images of the natural wonders of the night as American Indians once knew it.

Hill, Elizabeth Starr. *Evan's Corner* (illustrated by Nancy Grossman). New York: Holt, Rinehart and Winston, 1967. Out of print.

In such a large family, Evan longs for a place of his own to fix up just as he wants it and to enjoy some peace and quiet.

Hill, Eric. *La hermanita de Spot [Spot's Little Sister]*. New York: G.P. Putnam's Sons, 1989.

Spot learns to live with his new sister, Susie, and decides that she is fun to have around.

Hines, Anna Grossnickle. *Daddy Makes the Best Spaghetti*. New York: Clarion, 1986.

Daddy has a way of turning everyday routines into delightful games.

Hughes, Shirley. *George the Babysitter*. Englewood Cliffs, NJ: Prentice-Hall, 1975. Out of print.

The children help babysitter George make it through a busy day's activities.

Isadora, Rachel. *Ben's Trumpet*. New York: Greenwillow, 1979.

Set in the 1920s, this is the story of a young musician who feels the music and yearns to be part of it.

Isadora, Rachel. *City Seen from A to Z*. New York: Greenwillow, 1983.

Images of city life and the variety of its people fill this alphabet book.

Isadora, Rachel. *Max*. New York: Collier, 1976.

Max, star baseball player, discovers that ballet class is a great pregame warm-up on Saturday mornings.

Jeffers, Susan. *Brother Eagle, Sister Sky*. New York: Dial Books, 1991.

Jeffers has taken Chief Seattle's famous speech and reworked it to create an elegant, appealing picture book for children.

Jensen, Virginia Allen. *Sara and the Door* (illustrated by Ann Strugnell). New York: Harper & Row, 1977. Out of print.

Sara experiences the satisfaction that comes with solving a problem by herself.

Jonas, Ann. *The Quilt*. New York: Greenwillow, 1984.

A quilt made of scraps from her family's wardrobe keeps Sally awake.

Jonas, Ann. *The Trek*. New York: Greenwillow, 1985.

Two girls brave wild jungle adventures together on the way to school.

Keats, Ezra Jack. *Dreams*. New York: Collier, 1992.

Late one night, Roberto sends his paper mouse on quite an adventure.

Keats, Ezra Jack. *Goggles!* New York: Collier, 1969.

Keats, Ezra Jack. *Jennie's Hat*. New York: Harper & Row, 1966.

Keats, Ezra Jack. *Louie*. New York: Scholastic, 1975. Out of print.

Keats, Ezra Jack. *Pet Show!* New York: Collier, 1972.

Keats, Ezra Jack. *Peter's Chair*. New York: Harper & Row, 1983.

Keats, Ezra Jack. *Regards to the Man in the Moon*. New York: Four Winds Press, 1984.

Keats, Ezra Jack. *Whistle for Willie*. New York: The Viking Press, 1964.

Keyworth, C.L. *New Day*. New York: Morrow, 1986.

Moving is a disturbing experience for young Mandy, but she soon finds happiness in her new racially integrated town and school.

Klagsbrun, Francine (ed.). *Free to Be . . . You and Me*. New York: McGraw-Hill, 1974. Out of print.

The stories and songs in both the record and book are delightful in their strong male and female characters. A storytelling, read-aloud resource.

Lalli, Judy. *Feelings Alphabet*. B.L. Winch & Associates, 45 Hitching Post Drive, Building 2, Rolling Hills Estates, CA 90274, 1984.

An alphabet of emotions, which all people share, captured in photographs.

Little, Lessie Jones, and Eloise Greenfield. *I Can Do It By Myself* (illustrated by Carole Byard). New York: Thomas Y. Crowell, 1978.

Setting out by himself to buy a birthday gift for his mother gives Donald a special feeling of pride.

Locker, Thomas. *The Land of the Gray Wolf*. New York: Dial Books, 1991.

A Native American perspective on the man-nature relationship as it has developed since the arrival of European-Americans.

Mendoza, George. *Need A House? Call Ms. Mouse!* (illustrated by Doris Susan Smith). New York: Grosset & Dunlap, 1981. Out of print.

Henrietta Mouse, world-famous decorator, designs very special homes for her animal friends.

Meyer, Linda D. *Harriet Tubman: They Called Me Moses*. Seattle: Parenting Press, 1988.

Written in slightly dialectical English, Harriet tells of her life as a slave and as a conductor on the Underground Railroad.

Munsch, Robert N. *The Paper Bag Princess* (illustrated by Michael Martchenko). Toronto, Canada: Annick Press Ltd. (distributed by Firefly Books Ltd., 3520 Pharmacy Avenue, Unit 1–C, Scarborough, Ontario M1W 2T8), 1980.

In fairy-tale style Munsch creates a princess who sets out to rescue a prince and then is not all that pleased with her prize.

Pogrebin, Letty Cottin (ed.). *Stories for Free Children*. New York: McGraw-Hill, 1982. Out of print.

A collection of stories that reflect diversity and cross barriers. A read-aloud or storytelling resource.

Pomerantz, Charlotte. *The Tamarindo Puppy and Other Poems* (illustrated by Byron Barton). New York: Greenwillow, 1980.

Poems with English and Spanish words and lines mixed together.

Quinsey, Mary Beth. *Why Does That Man Have Such a Big Nose?* (photographs by Wilson Chan). Parenting Press, Inc., 7744 31st Avenue, N.E., Seattle, WA 98115, 1986.

Questions children often ask about physical differences are answered straightforwardly. Also a good reference for teachers.

Romanova, Natalia. *Once There Was a Tree*. New York: Dial Books, 1985.

Originally published in the Soviet Union, this book has the potential to build bridges of international understanding. It concludes that, "The tree belongs to all, because it grows from the earth that is home for all."

Schlank, Carol H. and Barbara Metzker. *Martin Luther King, Jr.: A Biography for Young Children*. Henrietta, NY: Rochester Association for the Education of Young Children, Box 356, Henrietta, NY 14467, 1989.

This celebration of Martin Luther King, Jr., traces his life, from his childhood to his growth into a strong, heroic man.

Schubert, Ingrid and Dieter. *El monstruo de las fresas [The Monster of the Strawberries]*. Barcelona, Spain: Editorial Lumen, 1989.

A little girl helps the monsters of the strawberry garden get rid of a thief who is stealing all the strawberries.

Schweitzer, Byrd Baylor. *Amigo* (illustrated by Garth Williams). New York: Collier, 1963.

Francisco, a boy, and Amigo, a prairie dog, both long to have a pet—so they team up!

Schweitzer, Byrd Baylor. *One Small Blue Bead*. New York: Macmillan, 1965. Out of print.

The discovery of a blue bead takes us back to ancient times and a small boy who aids an old man's search for other men.

Scott, Ann Herbert. *On Mother's Lap* (illustrated by Glo Coalson). New York: McGraw-Hill, 1972. Out of print.

Michael learns that there's always room on mother's lap, even for a baby sister. Illustrations depict Eskimo life.

Scott, Ann Herbert. *Sam* (illustrated by Symeon Shimin). New York: McGraw-Hill, 1967. Out of print.

When Sam just can't take being left out any more, his family responds with a job that's just perfect for him.

Spier, Peter. *People*. New York: Doubleday, 1980.

A beautiful book that discusses and celebrates the scope of human diversity—appearance, wealth, ability, preferences, religion—and the commonalities that bind us together.

Steptoe, John. *Daddy Is a Monster . . . Sometimes*. New York: Harper & Row Junior Books Group, 1983.

His children can turn this daddy into a monster when they push him too far.

Suárez, Maribel. *Los colores [Colors]*. Mexico City: Editorial Grijalbo, 1989.

This book introduces children to colors, the concept of opposites, basic geometric shapes, and numbers 1–10.

Waber, Bernard. *Ira Sleeps Over*. Boston, MA: Houghton Mifflin, 1972.

Ira has a difficult time deciding whether or not to take his teddy bear along on his overnight at Reggie's house.

Wagener, Gerda. *Billy y Tigre [Billy and Tiger]*. Madrid, Spain: Ediciones SM, 1989.

Billy, a kitten, and Tigre, a baby tiger, are close friends, and when the disparity in their sizes becomes larger and larger, they become part of a circus show.

Waterton, Betty. *A Salmon for Simon* (illustrated by Ann Blades). Vancouver, BC: Douglas & McIntyre (distributed by Firefly Books, 250 Sparks Avenue, Willowdale, Ontario, Canada M2H 2S4), 1992.

Simon spends his summer fishing for a salmon. Then, just when he gives up, he catches one in a most unusual way.

Welber, Robert. *The Train* (illustrated by Deborah Ray). New York: Pantheon, 1972. Out of print.

One of the few books depicting a biracial family. Story of a young girl whose love of trains eventually overcomes her fears of the journey to watch them.

Wilhelm, Hans. *Yo siempre te querré [I Will Always Love You]*. Barcelona, Spain: Editorial Juventud, 1989.

A little boy tells a story about the adventures he has shared with his dog Elfi as they have grown up together.

Williams, Barbara. *Kevin's Grandma* (illustrated by Kay Chorao). New York: Scholastic, 1975. Out of print.

Kevin tells stories of adventures with his grandma that would make anyone envious—but could he be exaggerating?

Williams, Vera B. *A Chair for My Mother*. New York: Greenwillow, 1982.

Fire destroyed their possessions, so a girl and her mother and grandmother work together to save for an overstuffed chair in which to relax and snuggle.

Williams, Vera B. *Cherries and Cherry Pits*. New York: Greenwillow, 1986.

Through her drawings and stories, Bidemmi creates a very special and unusual way of drawing humankind together.

Williams, Vera B. *Something Special for Me*. New York: Mulberry, 1983.

Yarbrough, Camille. *Cornrows* (illustrated by Carole Byard). New York: Coward-McCann, 1979. Out of print.

As Mama and Great-Grammaw braid their children's hair, stories are woven, too, about meanings behind the patterns in celebration of the Black tradition.

Yashima, Taro. *Umbrella*. New York: The Viking Press, 1958.

When Momo gets a new umbrella, it's very hard to wait for rain—and then, such joy!

Special relationships

Barrett, Judi. *Cloudy With a Chance of Meatballs* (illustrated by Ron Barrett). New York: Atheneum, 1982.

Grandpa has a lively imagination that almost brings his tall tale to life.

Caines, Jeannette. *Daddy* (illustrated by Ronald Himler). New York: Harper & Row, 1977. Out of print.

Weekend visits with her father are full of comfortable playfulness and dependable delight for Windy.

Caines, Jeannette. *Just Us Women* (illustrated by Pat Cummings). New York: Harper & Row, 1984.

Caines, Jeannette. *Window Wishing* (illustrated by Kevin Brooks). New York: Harper & Row, 1980.

Flournoy, Valerie. *The Patchwork Quilt* (illustrated by Jerry Pinkney). New York: Dial Books for Young Readers, 1985.

Creating a quilt helps Tanya and her grandmother weave the past and present together to tell the story of their family.

Fox, Mem. *Wilfrid Gordon McDonald Partridge* (illustrated by Julie Vivas). New York: Kane/Miller, 1985.

This is my favorite book about friendship across generations—a charming story of how a young boy helps his older friend find her memories.

Hest, Amy. *The Crack-of-Dawn Walkers* (illustrated by Amy Schwartz). New York: Macmillan, 1984.

A Sunday morning walk with her grandfather is a very special time for Sadie.

Johnson, Angela. *Do Like Kyla*. New York: Orchard Books, 1990.

A positive sibling relationship between two non-White sisters.

Keats, Ezra Jack. *Apt. 3*. New York: Macmillan, 1971.

Curiosity about a neighbor and his music lead Sam and Ben to a new friend.

Mahy, Margaret. *Ultra-Violet Catastrophe!* (illustrated by Brian Proud). New York: Parents' Magazine Press, 1975.

Sally and Great-Uncle Magnus are two of a kind, and their friendship develops during a walk together.

Martin, Bill, Jr. and John Archambault. *Knots on a Counting Rope*. New York: Henry Holt, 1987.

This tale of a blind boy and his grandfather captures the warmth, intimacy, and integrity of the Native American tradition.

Miles, Miska. *Annie and the Old One* (illustrated by Peter Parnall). Boston, MA: Little, Brown, 1971.

Annie's love for the Old One makes it difficult for her to let go, but eventually she comes to understand that aging and dying are a natural part of living.

Omerod, Jan. *Reading; Sleeping; Dad's Back;* and *Messy Baby*. New York: Lothrop, Lee, & Shepard, 1985.

This series of books portrays the very close and natural relationship between a baby and his father.

Ricklen, Neil. *Grandma and Me; Grandpa and Me; Daddy and Me; Mommy and Me*. New York: Simon & Schuster/Little Simon Super Chubby board books, 1988.

Lovely interactions between grandparents and children, and parents and children.

Steptoe, John. *Stevie*. New York: Harper & Row, 1986.

Sometimes a younger child—even a playmate—can seem like a nuisance until he moves away.

Stevenson, James. *We Hate Rain!* New York: Greenwillow, 1988.

During a dreary rainy spell, Grandpa tells grandchildren Mary Anne and Louie what real rain was like in his day.

Viorst, Judith. *Rosie and Michael* (illustrated by Lorna Tomei). New York: Atheneum, 1988.

Best friends Rosie and Michael enjoy and understand each other, for better or for worse.

Wittman, Sally. *A Special Trade* (illustrated by Karen Gundersheimer). New York: Harper & Row, 1985.

Nelly and Bartholomew are neighbors of very different ages, special friends who take turns caring for each other.

Books for infants and toddlers reflecting diversity

Ahlberg, Janet and Allan. *The Baby's Catalogue*. Boston, MA: Little, Brown, 1982.

Bang, Molly. *Ten, Nine, Eight*. New York: Greenwillow, 1983.

Crews, Donald. *Bicycle Race*. New York: Greenwillow, 1985.

Dijs, Cala. *Are You My Mommy? A Pop-Up Book*. New York: Simon and Schuster, 1990.

Provides an opportunity to reveal to children the varying types of family structures.

Gilbert, Yvonne. *Baby's Book of Lullabies and Cradle Songs*. New York: Dial Books, 1990.

Includes 16 traditional songs from the United States, England, and Europe, along with lovely illustrations.

Hughes, Shirley. *When We Went to the Park*. New York: Lothrop, Lee & Shepard, 1985.

Jonas, Ann. *When You Were a Baby*. New York: Greenwillow, 1982.

Keats, Ezra Jack. *The Snowy Day*. New York: The Viking Press, 1962.

Miller, Margaret. *Whose Shoe*. New York: Greenwillow, 1991.

Miller has included both children and adult "shoe wearers" and a range of people from all walks of life, including a multiracial couple, which makes the book especially appealing for a wide audience.

O'Brien, Anne Sibley. *Come Play with Us*. New York: Holt, Rinehart and Winston, 1985.

O'Brien, Anne Sibley. *I'm Not Tired*. New York: Holt, Rinehart and Winston, 1985.

Ormerod, Jan. *Dad's Back*. New York: Lothrop, Lee & Shepard, 1985. Also *Messy Baby, Reading, Sleeping*, and *Young Joe*.

Williams, Vera B. *"More, more, more," Said the Baby: 3 Love Stories*. New York: Greenwillow, 1990.

This book has it all: racial diversity, nice language, and lovely artwork.

Life in other places

• Africa

Feelings, Muriel. *Jambo Means Hello: Swahili Alphabet Book* (illustrated by Tom Feelings). New York: Dial Books for Young Readers, 1974.

Feelings, Muriel. *Moja Means One* (illustrated by Tom Feelings). New York: The Dial Press, 1971.

Graham, Lorenz. *Song of the Boat* (illustrated by Leo and Diane Dillon). New York: Thomas Y. Crowell, 1975.

• The Caribbean

Lessac, Franc. *My Little Island.* New York: J.B. Lippincott, 1985. Out of print.

• India

Bonnici, Peter. *The Festival* (illustrated by Lisa Kopper). Carolrhoda Books, 241 First Avenue North, Minneapolis, MN 55401, 1985. Also *The First Rains.*

• South Africa

Lewin, Hugh. *Jafta* (illustrated by Lisa Kopper). Minneapolis, MN: Carolrhoda Books, 1983. Also *Jafta and the Wedding, Jafta—The Journey, Jafta—The Town, Jafta's Father,* and *Jafta's Mother*

• Around the World

Abells, Chana Byers. *The Children We Remember.* New York: Greenwillow, 1983.

A moving account of the Holocaust told through photographs of its children.

Anno, Mitsumasa, et al. *All in a Day.* New York: Philomel, 1986..

Nine celebrated artists have brought the world's children together in this work of friendship and peace. Activities, time, and season in eight different countries are illustrated over a 24-hour period, accentuating ways in which we are all alike.

Bailey, Donna. *Where We Live Series: Australia; Hong Kong; India;* and *Trinidad.* Madison, NJ: Steck-Vaughn, 1990.

A glimpse of occupations, lifestyles, climate, recreation, and animals of particular countries via the perspective of a young child narrator.

Bauer, Caroline F. (Ed.). *Snowy Day Stories and Poems.* New York: Lippincott, 1986.

A retelling of snowy day stories from faraway places, including a Russian folktale and a lovely Japanese story.

Feeney, Stephanie. *A is for Aloha* (photographs by Hella Hammid). Honolulu: The University Press of Hawaii, 1980.

A beautiful alphabet book with black-and-white photographs of Hawaiian life.

Feeney, Stephanie. *Hawaii Is a Rainbow.* Honolulu: University of Hawaii Press, 1985.

The vibrant colors of the Hawaiian islands are perfectly captured in this gorgeous book about the diversity of our 50th state.

Goldfarb, Mace, M.D. *Fighters, Refugees, Immigrants: A Story of the Hmong.* Minneapolis, MN: Carolrhoda Books, 1982.

Although the text is written for older children, the color photographs of life in a refugee camp in Thailand are an important resource.

Koss, Amy G. *City Critters Around the World.* Los Angeles: Price Stern Sloan, 1991.

Young children will delight in the hedgehogs in Edinburgh, the storks in Katmandu, and the camels in Karachi as they journey to these settings.

Raynor, Dorka. *Grandparents Around the World.* Chicago: Albert Whitman, 1977. Out of print.

Raynor, Dorka. *My Friends Live in Many Places.* Chicago: Albert Whitman, 1980. Out of print.

Rogers, Jean. *Runaway Mittens.* New York: Greenwillow, 1988.

An Alaskan boy, Pica, pursues his runaway mittens in his native Alaskan environment complete with ice fishing, sled dogs, and a one-room schoolhouse.

Rylant, Cynthia. *When I Was Young in the Mountains* (illustrated by Diane Goode). New York: E.P. Dutton, 1982.

Beautiful images of a childhood in Appalachia.

Smith, MaryLou M. *Grandmother's Adobe Dollhouse* (illustrated by Ann Blackstone). New Mexico Magazine, The Joseph Montoya Building, 1100 St. Francis Drive, Santa Fe, NM 87503, 1984.

Not exactly another place, but this book shares information about Pueblo Indians and the culture of New Mexico.

Steiner, Barbara. *Whale Brother.* New York: Walker, 1988.

Omu, an Eskimo boy and aspiring carver, will inspire in children a respect for the Eskimo lifestyle.

Svend, Otto S. (translated by Joan Tate). *Children of the Yangtze River.* London: Pelham Books Ltd. (distributed by Merrimack Publishers' Circle, 47 Pelham Road, Salem, NH 03079), 1985.

Trinca, Rod, and Kerry Argent. *One Wooly Wombat* (illustrated by Kerry Argent). New York: Kane/Miller, 1982.

A delightful counting book with Australian flavor.

Vaughn, Jenny. *Greece and Russia*. Madison, NJ: Steck-Vaughn, 1990.

A glimpse of occupations, lifestyles, climate, recreation, and animals of particular countries via the perspective of a young child narrator.

Vernon, Adele (retold by). *The Riddle*. New York: Dodd, Mead, 1987.

An insight into life and culture of medieval Europe.

Walter, Mildred Pitts. *Habari Gani?* New York: Lothrop, Lee & Shepard, 1989.

This novel, intended for staff to read to children, teaches about the African-American holiday, Kwanzaa.

Williams, Vera B. *Stringbean's Trip to the Shining Sea*. New York: Greenwillow, 1988.

Geography of sorts that's much more fun than what's found in children's textbooks.

• Biracial

Adoff, Arnold. *Black is Brown is Tan* (illustrated by Emily McCully). New York: Harper & Row, 1992.

A story-poem about a house full of love and adults and children of many colors.

Mandelbaum, Pili. *You Be Me, I'll Be You*. Brooklyn, NY: Kane/Miller, P.O. Box 529, Brooklyn, NY 11231, 1990.

A White father and a Black daughter try to work through the problem of not liking your looks.

Rosenberg, Maxine B. *Living in Two Worlds* (photographs by George Ancona). New York: Lothrop, Lee & Shepard, 1986.

Biracial children share their feelings about themselves and their heritage and the prejudices they encounter. Wonderful photographs—a great variety of ethnic and racial mixtures.

• Disabilities

Baker, Pamela J. *My First Book of Sign*. Washington, DC: Gallaudet University Press, 1986.

This book for hearing children about deaf people's language will open the door to new forms of communication.

Brown, Tricia. *Someone Special, Just Like You* (photographs by Fran Ortiz). New York: Henry Holt, 1991.

Cairo, Shelley. *Our Brother Has Down's Syndrome* (photographs by Irene McNeill). Toronto, Canada: Annick Press (distributed by Firefly Books, 3520 Pharmacy Avenue, Unit 1-C, Scarborough, Ontario, Canada M1W 2T8), 1985.

Chapman, Elizabeth. *Suzy* (illustrated by Margery Gill). The Bodley Head Ltd., 9 Bow Street, London, England WC2E7AL, 1982.

Corrigan, Kathy. *Emily Umily* (illustrated by Vlasta van Kampen). Toronto, Canada: Annick Press Ltd., 1984.

Peterson, Jeanne Whitehouse. *I Have a Sister—My Sister is Deaf* (illustrated by Deborah Ray). New York: Harper & Row, 1984.

• Family composition

Bauer, Caroline Feller. *My Mom Travels A Lot* (illustrated by Nancy Winslow Parker). New York: Frederick Warne, 1981.

Christiansen, C.B. *My Mother's House, My Father's House*. New York: Atheneum, 1989.

Warm, bright illustrations and a positive tone make this book useful for exploring children's feelings about their lives with separated parents.

Levinson, Riki. *I Go With My Family to Grandma's*. New York: Dutton, 1986.

It's around 1900, and a young, burgeoning New York family converge via bicycle, train, trolley, wagon, and car to their grandmother's house. Learn about old New York!

Livingston, Myra C. *There Was a Place and Other Poems*. New York: Macmillan, 1988.

Children who are groping and coping with new "broken" family situations may relate to these brief poems.

Perry, Patricia, and Marietta Lynch. *Mommy and Daddy Are Divorced*. New York: Dial Books for Young Readers, 1985.

Rice, Melanie and Chris. *All About Me*. Garden City, NY: Doubleday, 1987.

Many types of families are acknowledged with varying parental situations, homes, food, and other qualities not normally depicted in children's literature.

Rosenberg, Maxine B. *Being a Twin, Having a Twin* (photographs by George Ancona). New York: Lothrop, Lee & Shepard, 1985.

Simon, Norma. *All Kinds of Families* (illustrated by Joe Lasker). Chicago: Albert Whitman, 1976.

•Multicultural

Hoyt-Goldsmith. *Totem Pole*. New York: Holiday House, 1990.

About a young Northwest Coast Indian boy who works with his father to carve and paint a totem pole for a tribal reservation.

Levinson, Riki. *Our Home Is the Sea*. New York: Dutton, 1988.

A young boy is sent to school to fulfill his mother's hope that he become a schoolteacher instead of following his dream to become a fisherman in Hong Kong harbor like his father and grandfather.

Macmillan, Dianne, and Dorothy Freeman. *My Best Friend Duc Tran: Meeting a Vietnamese-American Family*. New York: Julian Messner, 1987.

An informative look at a Vietnamese American family.

Polacco, Patricia. *The Keeping Quilt*. New York: Simon & Schuster, 1988.

A glimpse into the lives of Russian immigrants to America—not as an idealized fairytale, but realistically, with all of the anomalies, imperfections, and richness of their culture.

Shalant, Phyllis. *Look What We've Brought You From Vietnam: Crafts, Games, Recipes, Stories, and Other Cultural Activities From New Americans*. New York: Julian Messner, 1988.

An activity book for 6-, 7-, and 8-year olds that teaches Vietnamese culture in a fun, creative manner.

• Sex roles and stereotypes

English, Betty. *Women at Their Work*. New York: Dial, 1988.

Meet a variety of working women, including a dentist, a launch operator, a judge, a chef, a painter, a firefighter, and many more.

Kempler, Susan, Doreen Rappaport, and Michele Spirn. *A Man Can Be . . .* (photographs by Russell Dian). Human Sciences Press, 233 Spring Street, New York, NY 10013, 1981.

Merriam, Eve. *Boys & Girls, Girls & Boys* (illustrated by Harriet Sherman). New York: Holt, Rinehart and Winston, 1972. Out of print.

Merriam, Eve. *Mommies at Work*. New York: Simon & Schuster, 1989.

This book gives children in child care programs some insight into why they are there, and what their mothers do when they're away.

Nickl, Peter. *The Story of a Kind of Wolf*. New York: North-South Books, 1988.

Combat stereotypes with this book about a gentle wolf and a silly owl.

Portnoy, Mindy Avra. *Ima on the Bima* (illustrated by Steffi Karen Rubin). Kar-Ben Copies, Inc., 6800 Tildenwood Lane, Rockville, MD 20852, 1986.

Winthrop, Elizabeth. *Tough Eddie*. New York: Dutton, 1985.

Eddie appears to be a tough guy, but his sensitive side is revealed when his friends discover he has a dollhouse.

• Tales and legends

In addition to the following, don't forget the wealth of other beautiful and interesting legends from around the world.

Baden, Robert. *Y Domingo, siete (And Sunday Makes Seven)*. Niles, IL: Albert Whitman, 1990.

This Costa Rican folktale about the 12 witches who reward Carlos for his help with their song about the days of the week is presented in a well-done translation.

Birdseye, Tom. *A Song of Stars*. New York: Holiday House, 1990.

A retelling of a Chinese myth that is the basis of traditional festivals in both China and Japan.

Hamilton, Virginia (told by). *In the Beginning: Creation Stories From Around the World*. New York: Harcourt Brace Jovanovich, 1988.

Learning how different cultures view the earth's beginnings will give children insight into different philosophies and foster a universal sense of wonder about the mysteries of the universe.

Kimmel, Eric A. (retold by). *Baba Yaga. A Russian Folktale*. New York: Holiday House, 1991.

The heroine in this story succeeds through obedience and civility, in contrast to others who exhibit selfishness, injustice, trickery, and unkindness.

San Souci, Robert D. (retold by). *The Enchanted Tapestry*. New York: Dial Books for Young Readers, 1987.

A Chinese folktale about a young boy's fidelity to his aging mother.

Sierra, Judy and Robert Kaminski. *Multicultural Folktales: Stories To Tell Young Children*. Phoenix, AZ: The Oryx Press, 1991.

Emphasizing a multicultural approach, each of these 25 stories and rhymes identifies the country or area of origin.

Stewig, John W. (retold by). *Stone Soup*. New York: Holiday House, 1991.

This new version has a girl as the heroine who uses the familiar ploy to feed herself.

Torre, Betty L. (retold by). *The Luminous Pearl*. New York: Orchard Books, 1990.

A Chinese folktale about a young hero who keeps his promise to rescue desperate people even though he risks missing his chance to win the beautiful princess.

The following lists were developed by Frances E. Kendall (1996).

Adoff, Arnold. *All Kinds of Families*. New York: Morrow, 1992.

These poems deal with the feelings of a biracial child.

Adoff, Arnold. *Black Is Brown Is Tan*. Illus. by Emily A. McCully. New York: Harper & Row, 1973.

This is a story-poem about a racially mixed family.

Adoff, Arnold. *Flamboyan*. Illus. by Karen Barbour. San Diego, CA: Harcourt Brace Jovanovich, 1988.

On a Caribbean island, a baby is born. Her parents name her Flamboyan, after a strong, colorful tree. We follow Flamboyan through her natural "seasons."

Ahenakew, Freda. *How the Birch Tree Got Its Stripes*. Illus. by George Littlefield. Saskatoon: Fifth House, 1988.

In this traditional "how it came to be" story, Wishkecahk attempts to prove himself strong, finds out he isn't, and takes it out on the birch trees.

Aliki. *Corn Is Maize*. New York: Crowell, 1976.

This simple, factual book is about corn: the life cycle of the corn plant and the development of it as a food source.

Altman, Linda J. *Amelia's Road*. Illus. by Enrique O. Sanchez. New York: Lee & Low Books, 1993.

Amelia and her family are migrant workers. Amelia dreams of a place where she can stay forever and finds a special road by which she can always return.

Archambault, John, & Martin, Bill, Jr. *Knots on a Counting Rope*. Illus. by Ted Rand. New York: Henry Holt and Company, 1987.

Boy-Strength-of-Blue-Horses learns the story of his birth from his grandfather, who ties another knot in the counting rope every time he tells it. As time passes, the boy gains the courage and confidence to face life's challenges—including his blindness.

Aseltine, Lorraine, & Mueller, E. *I'm Deaf and It's Okay*. Chicago: Albert Whitman, 1986.

A hearing-impaired teenager helps a young child come to terms with his own impairment.

Ashley, Bernard. *Cleversticks*. Illus. by Derek Brazell. New York: Crown, 1992.

Ling Sung is unhappy at his English preschool until he discovers a unique skill that everyone wants to learn.

Atkinson, Mary. *Maria Teresa* (2d ed.). Carrboro, NC: Lollipop Power, 1979.

Maria Teresa, a young Latina, must learn to deal with the discrimination she encounters in a Midwestern city.

Avery, Charles E. *Everybody Has Feelings/Todos Tenemos Sentimientos*. Seattle, WA: Open Hand Publishing, 1992.

This book, in Spanish and in English, talks about feelings.

Bales, Carol Ann. *Kevin Cloud: Chippewa Boy in the City*. Chicago: Reilly & Lee, 1972.

Told in photographs, this bilingual story explores the many moods of childhood through Kevin Cloud, a Native American who lives in Chicago.

Bang, Molly. *The Paper Crane*. New York: Greenwillow Books, 1987.

A Japanese American man brings a magic paper crane to life.

Bang, Molly. *Ten, Nine, Eight*. New York: Greenwillow Books, 1983.

A father puts his young daughter to bed, counting backwards as she gets ready.

Banish, Roslyn. *A Forever Family*. New York: HarperCollins, 1992.

Eight-year-old Jennifer tells about being adopted into a "forever family" after living in several foster homes. Multiracial families are depicted.

Baylor, Byrd. *Amigo*. Illus. by Garth Williams. New York: Macmillan, 1989.

Desperately wanting a pet to love, a boy decides to tame a prairie dog who has already decided to tame the boy as his own pet.

Baylor, Byrd. *The Best Town in the World.* Illus. by Ronald Himler. New York: Macmillan, 1983.

This is a nostalgic view of a town in which dogs were smarter, chickens laid prettier eggs, wildflowers grew taller and thicker, and the people knew how to make the best chocolate cakes and toys in the world.

Baylor, Byrd. *The Desert Is Theirs.* Illus. by Peter Parnall. New York: Macmillan, 1975.

The simple text and illustrations describe and show the characteristics of the desert and its plant, animal, and human life.

Baylor, Byrd. *Everybody Needs a Rock.* Illus. by Peter Parnall. New York: Macmillan, 1974.

This book discusses the qualities to consider in selecting the perfect rock for play and pleasure.

Baylor, Byrd. *Guess Who My Favorite Person Is.* Illus. by Robert Andrew Parker. New York: Macmillan, 1992.

Two friends play the game of naming their favorite things.

Baylor, Byrd. *Hawk, I'm Your Brother.* Illus. by Peter Parnall. New York: Macmillan, 1976.

A young boy who lives in the desert steals a baby hawk from its nest, hoping that he, too, can learn to fly.

Baylor, Byrd. *If You Are a Hunter of Fossils.* Illus. by Peter Parnall. New York: Macmillan, 1980.

A geologist looking for signs of an ancient sea in the rocks of a western Texas mountain shows how the area must have looked millions of years ago.

Baylor, Byrd. *The Way to Start a Day.* Illus. by Peter Parnall. New York: Macmillan, 1986.

The text and illustrations show how people all over the world celebrate the sunrise.

Baylor, Byrd. *When Clay Sings.* Illus. by Tom Bahti. New York: Macmillan, 1987.

The daily life and customs of prehistoric Southwest Indian tribes are revealed through the designs on the remains of their pottery.

Beller, Janet. *A–B–Cing: An Action Alphabet.* New York: Crown, 1984.

Children in photographs enact an action word for each letter of the alphabet, from *acting* to *marching* to *zipping.*

Bosche, Susanne. *Jenny Lives with Eric and Martin.* London: Gay Men's Press, 1983.

Together, the members of a gay family in London experience prejudice and openly discuss their feelings.

Bruchac, Joseph. *Fox Song.* Illus. by Paul Morin. New York: Philomel Books, 1993.

Although Grama Bowman is gone, Jamie's quiet walk in the woods tells her that her grandmother is still near.

Bunin, Catherine, & Bunin, Sherry. *Is That Your Sister? A True Story of Adoption.* Wayne, PA: Our Child Press, 1992.

An adopted 6-year-old girl tells about adoption and how she and her adopted sister feel about it.

Bunnett, Rochelle. *Friends in the Park.* New York: Checkerboard Press Inc., 1993.

This book shows differently-abled children enjoying everyday fun with their friends.

Bunting, Eve. *Fly Away Home.* Illus. by Ronald Himler. New York: Clarion Books, 1991.

A little boy and his father, the Medinas, are homeless and live surreptitiously at the airport. The father works days and tries to save enough money for a more stable home. Other homeless people also live at the airport and create a kind of family with the Medinas.

Bunting, Eve. *St. Patrick's Day in the Morning.* New York: Clarion Books, 1983.

In Ireland, a child sets out to prove he is big enough to march in the St. Patrick's Day parade.

Caines, Jeanette Franklin. *Abby.* Illus. by Steven Kellogg. New York: Harper & Row, 1973.

Abby is a young Black girl who is adopted. The story centers on her relationships with her adoptive parents and brother Kevin.

Caines, Jeanette Franklin. *Daddy.* New York: Harper & Row, 1977.

This is the story of an African American father and daughter.

Caines, Jeanette Franklin. *I Need a Lunch Box.* Illus. by Pat Cummings. New York: Harper & Row, 1988.

As school is about to begin, the younger brother in an African American family dreams of what he would do if he had his own lunch box.

Caines, Jeanette Franklin. *Just Us Women.* Illus. by Pat Cummings. New York: Harper & Row, 1982.

An African American girl and her aunt take a car trip together to North Carolina.

Caines, Jeanette Franklin. *Window Wishing.* Illus. by Kevin Brooks. New York: Harper & Row, 1980.

This is the story of two Black children spending their vacation with their grandmother.

Cairo, Shelly, Cairo, Jasmine, & Cairo, Tara. *Our Brother Has Down's Syndrome* Toronto: Annick Press, 1985.

Two sisters tell about their little brother Jai, who has Down's Syndrome.

Cameron, A. *Spider Woman.* Madiera Park, BC: Harbour, 1988.

This is the tale of a legendary figure in the belief system of the Navajos.

Cherry, Lynne. *The Great Kapok Tree.* San Diego, CA: Harcourt Brace, 1990.

A man intends to cut down a tree in the Amazon rain forest, but is persuaded to let it live by all the creatures that depend on the tree.

Children's Television Workshop. *Sign Language Fun.* New York: Random House, 1980.

This beginning book in signing teaches children some of the basic words and phrases.

Church, Vivian. *Colors Around Me.* Chicago: Afro-American Publishing, 1971.

A book for all ages: it explains the variety of skin tones among African Americans.

Clifton, Lucille. *Amifika.* Illus. by Thomas DiGrazia. New York: Dutton, 1977.

This is a story for very young children about a father's return from the armed services.

Clifton, Lucille. *Don't You Remember?* Illus. by Evaline Ness. New York: Dutton, 1973.

There is a happy ending to this story of a working-class African American family in which 4-year-old Tate negotiates her way in a life of broken promises.

Clifton, Lucille. *Everett Anderson's Friend.* Illus. by Lucille Clifton. New York: Holt, Rinehart & Winston, 1992.

Everett Anderson, a young Black boy, forgets his key, and, when he is invited into the house of the Hispanic girl who has just moved next door, they become friends.

Clifton, Lucille. *Everett Anderson's Goodbye.* Illus. by Ann Grifalconi. New York: Holt, Rinehart & Winston, 1988.

An African American family loses the father. Everett moves through stages of grief with the help of his mother. The story is told in verse.

Clifton, Lucille. *Everett Anderson's Nine Month Long.* Illus. by Ann Grifalconi. New York: Holt, Rinehart & Winston, 1978.

Everett Anderson notices changes in his mother and in their home and finds out about the baby that is about to be born.

Clifton, Lucille. *Some of the Days of Everett Anderson.* Illus. by Evaline Ness. New York: Holt, Rinehart & Winston, 1970.

This Everett Anderson book is a collection of short poems about Everett and the city in which he lives.

Cohen, Miriam. *Will I Have a Friend?* Illus. by Lillian Hoban. New York: Macmillan, 1967.

This is the story of a young child's first day in kindergarten.

Connexion, Ruth A. *Friday Night Is Papa Night.* Illus. by Emily A. McCulley. New York: Puffin Books, 1987.

Friday night is the family's special night because Papa joins them, but this week Papa doesn't come home.

Corey, Dorothy. *You Go Away.* New York: Greenwillow Book, 1993.

This story of a multiracial family depicts the supportive roles of both parents. In the end, the family must face a separation.

Cowen-Fletcher, Jane. *Mama Zooms.* New York: Scholastic, Inc., 1993.

This story is about a little boy who zooms around with his mother, who uses a wheelchair.

Crews, Donald. *Bigmama's.* New York: Greenwillow Books, 1991.

Years later, an African American man describes all the pleasures of the annual family trip to Bigmama's homestead in Florida. Bigmama is his grandmother, one of a large extended family of rural working-class relatives and friends.

Crews, Donald. *Shortcut.* New York: Greenwillow Books, 1988.

The children of *Bigmama's* take a forbidden shortcut along a railroad track.

Cummings, Pat. *Clean Up Your Room, Harvey Moon.* Scarsdale, NY: Bradbury Press, 1991.
This is the verse story of Harvey, an African American boy, whose room is a mess and who can't watch TV until he cleans it.

Daly, Niki. *Not So Fast Songololo.* New York: Atheneum, 1986.
Malusi, a Black South African boy, spends a shopping day with his grandmother.

Davol, Marguerite W. *Black, White, Just Right.* Illus. by Irene Trivas. New York: Four Winds, 1993.
A biracial child tells about her family and the fun they have together.

DeGrosbois, L., Lacelle, N., LaMothe, R., & Nantel, L. *Mommy Works on Dresses.* Toronto: Women's Press, 1976.
This is the story of a family whose mother works in a dress factory.

dePaola, Tomie. *The Legend of the Bluebonnet.* New York: Putnam, 1981.
A Native American girl has a favorite doll which she finally gives up so that the entire tribe can benefit from the rain.

dePaola, Tomie. *Nana Upstairs, Nana Downstairs.* New York: Putnam, 1973.

dePaola, Tomie. *Now One Foot, Now the Other.* New York: Putnam, 1980.
Two stories depicting loving family relationships between generations.

dePaola, Tomie. *Oliver Button Is a Sissy.* New York: Harcourt Brace Jovanovich, 1979.
Oliver gets teased by his classmates because he doesn't like to play the kinds of games that boys usually play. He loves to dance and, when he performs in a talent show, his classmates discover how good Oliver is at being his natural self.

dePaola, Tomie. *Watch Out for the Chicken Feet in Your Soup.* Englewood Cliffs, NJ: Prentice-Hall, 1974.
Joey takes his friend to visit his Old-World Italian grandmother and learns that her foreign accent and cultural differences can be interesting and appreciated rather than being ridiculed.

Dooley, Norah. *Everybody Cooks Rice.* Minneapolis, MN: Carolrhoda Books, 1991.
Visiting homes in her neighborhood, a young girl finds rice,being cooked in a number of different ways. Recipes are included.

Dorros, Arthur. *Abuela.* New York: Dutton Children's Books, 1991.
This fantasy is about a girl and her grandmother flying over the sights of New York City. A glossary of Spanish words is included.

Dorros, Arthur. *Radio Man.* New York: HarperCollins, 1993.
In this story of a migrant Latino family, young Diego finds the radio a companion, a good source for bilingual information, and a tool for keeping in touch with his friend David.

Dragonwagon, Crescent. *Always, Always.* New York: Macmillan, 1984.
A young child experiences divorce in the family and then the predicament of shared custody.

Drescher, Joan. *Your Family, My Family.* New York: Walker & Co., 1980.
This book briefly describes several kinds of families and cites some of the strengths of family life.

Elwin, Rosamund, & Paulse, Michele. *Asha's Mums.* Illus. by Dawn Lee. Toronto: Women's Press, 1990.
Asha learns that her teacher doesn't understand about her two "mums." Her diverse classmates share their views, and her mothers come to school. Everyone learns that you can, in fact, have two wonderful mothers.

Fassler, Joan. *My Grandpa Died Today.* New York: Human Sciences Press, 1983.
A Jewish family deals with the death of their patriarch.

Feelings, Muriel. *Jambo Means Hello: Swahili Alphabet Book.* Illus. by Tom Feelings. New York: Dial Press, 1971.
This is a picture book with simple text and easy beginning phrases in Swahili.

Feelings, Tom. *Moja Means One: A Swahili Counting Book.* New York: Dial Press, 1973.
In this illustrated counting book, the numbers from one to ten are given in English and Swahili.

Feelings, Tom, (Ed.), *Soul Looks Back in Wonder.* Illus. by the editor. New York: Dial Books, 1993.
A collection of poems about African American roots in Africa. Poems by Mari Evans, Maya Angelou, and Langston Hughes are included.

Fox, Mem. *Wilfrid Gordon McDonald Partridge.* Illus. by Julie Vivas. Brooklyn, NY:

Kane/Miller Book Publishers, 1989.

This story from Australia is about a small boy and his friendships with people in a retirement home next door.

Freeman, Don. *Corduroy.* New York: Viking Press, 1965.

A young Black girl finds the teddy bear, Corduroy, in a busy department store.

Freeney, Stephanie. *Hawaii Is a Rainbow.* Honolulu: University of Hawaii Press, 1980.

Hawaii comes to life in this picture book with color photographs.

Friedman, Ina R. *How My Parents Learned to Eat.* Illus. by Allen Say. Boston: Houghton Mifflin, 1987.

A young girl tells how her Japanese mother and American father met and adapted to each other's cultures.

Girrard, Linda W., & Levine, Abby, (Eds.). *Adoption Is for Always.* Chicago: Albert Whitman, 1986.

This book relates the feelings and experiences of a child who finds out she's adopted.

Goble, Paul. *The Friendly Wolf.* Scarsdale, NY: Bradbury Press, 1975.

Two Native American children, separated from their family, are befriended and helped to get home by a wolf.

Goble, Paul. *The Girl Who Loved Wild Horses.* Scarsdale, NY: Bradbury Press, 1978.

A young Native American girl loves to ride with the wild horses even more than being with her family and tribe.

Golenbock, Peter. *Teammates.* San Diego, CA: Harcourt Brace Jovanovich, 1990.

This is the story of the breaking of the color barrier in baseball by Jackie Robinson in 1947. It is a tribute to Robinson and two White men, Branch Rickey and "Pee Wee" Reese, who stood with him. The book is illustrated with drawings and vintage photographs.

Greenburg, Polly. *I Know I'm Myself Because.* New York: Human Sciences Press, 1986.

This is a story of a young girl and her mother, both happy and well-adjusted; the father is not mentioned.

Greenburg, Polly. *Rosie and Ros.* Washington, DC: The Growth Program Press, 1988.

This is a story about a family composed of two mothers, two children, one grandmother, and no fathers.

Greenfield, Eloise. *Africa Dream.* Illus. by Carole Byard. New York: John Day, 1977.

In this fantasy, a young Black girl dreams about being in Africa.

Greenfield, Eloise. *Grandpa's Face.* Illus. by Floyd Cooper. New York: Philomel Books, 1993.

This books depicts the enduring love between a child and her grandfather.

Greenfield, Eloise. *Honey I Love and Other Poems.* Illus. by Diane and Leo Dillon. New York: Crowell, 1986.

This is a collection of love poems written especially for children.

Greenfield, Eloise. *Me and Nessie.* Illus. by Moneta Barnett. New York: Crowell, 1975.

This picture book tells the story of a young Black girl, her family, her imaginary friend Nessie, and her first day at school.

Greenfield, Eloise. *Night on Neighborhood Street.* Illus. by Jan Spivey Gilchrist. New York: Dial Press, 1991.

These illustrated poems are about life on Neighborhood Street. They cover a range of experiences from a father losing his job to kids encountering drug dealers to the birth of a baby sister.

Greenfield, Eloise. *Rosa Parks.* New York: Crowell, 1973.

This is a brief biography of the Black woman, often called the Mother of the Civil Rights Movement, who started the Montgomery bus boycott.

Greenfield, Eloise. *William and the Good Old Days.* Illus. by Jan Spivey Gilchrist. New York: Crowell, 1993.

William misses the "good old days" when his grandmother was not sick and they could have fun together.

Grimes, Nikki. *Meet Danitra Brown.* Illus. by Floyd Cooper. New York: Lothrop, Lee & Shepard, 1994.

Two little African American girls have big spirits, great experiences, and a fiercely loyal friendship. Thirteen poems in the voice of one of them sing of adventure, single parents, courage, fun, and pride.

Grimes, Nikki. *Something on My Mind.* Illus. by Tom Feelings. New York: Dial Press, 1978.

This book of poems for all children deals with the problems of being a child in our world.

Hamilton, Virginia. *The People Could Fly: American Black Folktales.* Illus. by Leo & Diane Dillon. New York: Knopf, 1985.

These 24 selections from traditional Black American folklore include tricksters tales, tall tales, ghost tales, and tales of freedom.

Havehill, Juanita. *Jamaica and Brianna.* Illus. by Ann Sibley O'Brien. Boston: Houghton Mifflin, 1993.

A story about two friends who hurt each other's feelings, but are able to resolve their differences.

Hayes, Sarah. *Eat Up, Gemma.* Illus. by Jan Ormerod. New York: Lothrop, Lee & Shepard, 1988.

Baby Gemma refuses to eat, throwing her breakfast on the floor and squashing her grapes, until her brother gets an idea.

Hazen, Barbara S. *Tight Times.* New York: Viking Children's Books, 1979.

This is the story of a boy who wants a dog, a father who loses his job, and a family that figures out how to cope without much money.

Hazen, Barbara S. *Why Are People Different? A Book About Prejudice.* New York: Golden Books, 1985.

A grandparent helps teach a young child about prejudice.

Heide, Florence Parry, & Gilliland, Judith Heide. *The Day of Ahmed's Secret.* New York: Lothrop, Lee & Shepard, 1990.

We follow Ahmed through his day in Cairo: his chores, his observations, the sights and sounds of the city. He carries around a secret all day and finally shares it with his loving family.

Henriod, Lorraine. *Grandma's Wheelchair.* Chicago: Albert Whitman, 1982.

This book describes a day with Thomas and his grandmother and the fun they have with her wheelchair.

Highwater, Jamake. *Moonsong Lullaby.* New York: Lothrop, Lee & Shepard, 1981.

This is a poetic story of nature and the Ancestors, told to a Native American child of the People. It is illustrated with color photographs.

Hirsch, Marilyn. *I Love Hanukkah.* New York: Holiday House, 1984.

A young boy describes his family's celebration of Hanukkah and the things he likes about the holiday.

Hirsch, Marilyn. *Potato Pancakes All Around: A Hanukkah Tale.* New York: Bonhim Books, 1978.

This humorous story celebrates some of the traditions of Hanukkah.

Hitte, Kathryn. *Mexicali Soup.* Illus. by Anne Rockwell. New York: Parents Magazine Press, 1970.

In this Chicago family, Mama is glad to be in a big city where she can get the best ingredients for her Mexicali soup. Her children, however, are embarrassed about the soup and try to get Mama to change the recipe. The book offers a lesson about trying too hard to adapt to another culture.

Hoban, Russell. *Bedtime for Frances.* Illus. by Garth Williams. New York: Harper and Row, 1960.

Frances has lots of excuses for not wanting to go to bed. Her father convinces her it is her job.

Hoban, Russell. *Bread and Jam for Frances.* Illus. by Lillian Hoban. New York: Scholastic, 1964.

Frances the badger only wants to eat bread and jam until her mother tells her that's all she can eat.

Hoffman, Mary. *Amazing Grace.* Illus. by Caroline Binch. New York: Dial Books, 1991.

Who says an African American girl can't play Peter Pan? Grace learns she can be what she wants to be, especially with her talent and imagination.

Hudson, Wade, (Ed.). *Pass It On: African American Poetry for Children.* Illus. by Floyd Cooper. New York: Scholastic Inc., 1993.

Fourteen African American poets are represented in this anthology of poetry for young children.

Hurwitz, Johanna. *New Shoes for Silvia.* Illus. by Jerry Pinkney. New York: Morrow Junior Books, 1993.

Silvia has received a gift of beautiful red shoes from Tía Rosita, but Silvia needs to grow into them.

Isadora, Rachel. *At the Crossroads.* New York: Greenwillow Books, 1991.

This is a story about South African children waiting for their fathers to return from working in the mine.

Isadora, Rachel. *Ben's Trumpet.* New York: Greenwillow Books, 1979.

A young Black child in an urban neighborhood loves the music of the trumpet player in a nearby jazz club.

Johnston, Tony. *The Quilt Story.* Illus. by Tomie dePaola. New York: Putnam, 1985.

A quilt passed down for generations provides comfort to each new child who discovers it.

Joose, Barbara. *Mama, Do You Love Me?* Illus. by Barbara Lavallee. San Francisco: Chronicle Books, 1991.

An Alaskan child tests the mother's limits and love. The book includes references to and illustrations of Arctic animals and Inuit culture.

Kasza, Keiko. *A Mother for Choco.* New York: Putnam, 1992.

A little bird lives all alone and looks for his mother. After much rejection, Choco finally finds Mrs. Bear who has all the qualities of the best adoptive mother.

Keats, Ezra. *Apt. 3.* New York: Macmillan, 1971.

Two small children explore their apartment building.

Keats, Ezra. *Goggles.* New York: Macmillan, 1969.

Two young boys outwit a gang of older boys.

Keats, Ezra. *Hi, Cat!* New York: Macmillan, 1972.

This is another Keats story about two inner-city boys and a stray cat.

Keats, Ezra. *A Letter to Amy.* New York: Harper & Row, 1968.

Peter's birthday party would be all boys if it weren't for Amy.

Keats, Ezra. *Pet Show!* New York: Macmillan, 1972.

A pet show brings together many children and their pets, even young Archie who can't find his cat to enter him in the show.

Keats, Ezra. *Peter's Chair.* New York: Harper & Row, 1967.

Peter has trouble getting used to his new role as a big brother until he realizes that he has special privileges and abilities because of his age and size.

Keats, Ezra. *The Snowy Day.* New York: Scholastic, 1967.

Peter has an adventurous day playing in the snow.

Keats, Ezra. *Whistle for Willie.* New York: Viking Press, 1964.

This is a picture book of a child's solitary play and beginning attempts at whistling.

Klein, Norma. *Girls Can Be Anything.* New York: Dutton, 1975.

Marina, a curious and energetic girl, confronts her school friend, Adam, on his limited and limiting ideas of what girls can do and be when they grow up.

Krauss, Ruth. *The Carrot Seed.* New York: HarperCollins Children's Books, 1993.

This is a perfectly wonderful book about a child who persists and triumphs in spite of discouragement from those around him.

Kroll, Virginia. *African Brothers and Sisters.* Chicago: Albert Whitman, 1993.

In this story, a father and son quiz each other on the traditions of 21 different African cultures.

Lacapa, Michael. *Antelope Woman.* Flagstaff, AZ: Northland Publishing Co., 1992.

This is an illustrated Apache folktale of a beautiful woman who follows a mysterious young man who has come to teach her people respect for all things in nature. She eventually becomes his wife.

Lawton, Sandy. *Daddy's Chair.* Rockville, MD: Kar-Ben Copies, Inc., 1991.

While sitting shiva during the Jewish week of mourning, Michael realizes that the family can share memories of his father by sitting in his chair.

Lee, Jeanne M. *Ba-Nam.* New York: Henry Holt & Co., 1987.

In Vietnam there is a special day, called Thanh-Minh Day, for honoring ancestors. Nan is old enough to visit the graveyard for the first time. She learns her culture's rituals and that she needn't be afraid of the gravekeeper, an old, wrinkled woman with black-dyed teeth.

Lexau, Joan M. *The Rooftop Mystery.* Illus. by Syd Hoff. New York: Harper & Row, 1968.
This mystery story for beginning readers involves a Black family's move to a new house just a few blocks from their old home.

Lionni, Leo. *Swimmy.* (2nd ed.). New York: Knopf, 1987.
Some small fish are bullied by a big fish until they are cleverly organized to outwit him.

Lyon, George Ella. *Mama Is a Miner.* Illus. by Peter Catalanotto. New York: Orchard Books, 1994.
A mother describes her job working as a miner.

Mack, B. *Jesse's Dream Skirt.* Carrboro, NC: Lollipop Power, 1979.
Jessie is teased by his classmates when he puts on a skirt. His preschool teacher, an African American man, comes to his aid.

Martin, B., Jr. *I Am Freedom's Child.* Oklahoma City, OK: Bowmar, 1970.
This is a story in rhyme about cultural diversity.

Maurey, Inez. *My Mother and I Are Growing Strong.* Berkeley, CA: New Seed Press, 1976.
A Latina mother and daughter are left alone when the father is sent to jail. Together, they learn to live without him.

Maury, Inez. *My Mother the Mail Carrier/Mi Mama la Cartera.* Illus. by Lady McCrady. New York: Feminist Press, 1976.
In this bilingual book, a 5-year-old describes the close relationship she has with her mother, a mail carrier, and tells about her mother's job.

McGovern, Ann. *Black Is Beautiful.* Photographs by Hope Wurmfeld. New York: Four Winds, 1969.
This is a book of simple words and photographs, illustrating the positive connotations of the word *black.*

Merriman, E. *Boys and Girls, Girls and Boys.* New York: Holt, Rinehart & Winston, 1972.
This story shows us there are many alternatives in gender conduct.

Morris, Ann. *Bread, Bread, Bread.* New York: Lothrop, Lee & Shepard Books, 1989.
This book offers a photographic tour of bread. It is a rich glimpse at the diversity of world cultures.

Morris, Ann. *Hats, Hats, Hats.* New York: Lothrop, Lee & Shepard Books, 1993.
A photographic tour of hats around the world.

Morris, Ann. *Loving.* Photos by Ken Heyman. New York: Lothrop, Lee & Shepard Books, 1990.
This book provides examples of the different ways love can be expressed, with emphasis on the relationship between parent and child.

Morris, Ann. *On the Go.* Photographs by Ken Heyman. New York: Lothrop, Lee & Shepard Books, 1990.
Photographs and simple text introduce devices used by people all over the world to make our lives easier.

Morris, Ann. *Tools.* Photographs by Ken Heyman. New York: Lothrop, Lee & Shepard Books, 1992.
This book discusses the ways in which people move from place to place, including walking, riding on animals, and traveling on wheels and water.

Moss, Thylias. *I Want to Be.* Illus. by Jerry Pinkney. New York: Dial Books for Young Readers, 1993.
Exciting words and images stretch the imaginations of children about what they want to be.

Mower, Nancy A. *I Visit My Tutu and Grandma.* Kailua, HI Press Pacifica, 1984.
A biracial child learns many things from her two grandmothers, one Hawaiian, the other White.

Munsch, Robert, & Kusugak, Michael. *A Promise Is a Promise.* Toronto: Annick Press, 1991.
On the first warm day of spring, Allashua and her mother are more than a match for the wily Qallupilluit.

Newman, Leslea. *Saturday Is Pattyday.* Illus. by Annette Hegel. Norwich, VT: New Victoria Publishers, 1993.
Lesbian mothers separate and Frankie fears the loss of one of her parents. The story is written from the perspective that Frankie could be a son or a daughter.

Ormerod, Jan. *Sunshine.* New York: Morrow, 1990.
This is a lovely picture story of a little girl's morning: awakening, waking her parents, all the rituals which go into a family's preparing for the day.

Ortiz, Simon. *The People Shall Continue*. Illus. by Sharol Graves. San Francisco, CA: Children's Book Press, 1988.

An overview, past, present and future, of Native American history, written for young children.

Osofsky, Audrey. *Dreamcatcher*. Illus. by Ed Young. New York: Orchard Books, 1992.

An Ojibway baby sleeps and wakes among his intergenerational family.

Paterson, Katherine. *The Tale of the Mandarin Ducks*. Illus. by Leo and Diane Dillon. New York: Dutton, 1990.

A pair of mandarin ducks, separated by a cruel lord who wishes to possess the drake for his colorful beauty, reward a compassionate couple who risk their lives to reunite the ducks.

Pearson, P. *Everybody Knows That*. New York: Dial Books, 1984.

This book deals with and challenges the stereotyping of gender roles by children.

Pellegrini, Nina. *Families Are Different*. New York: Holiday House, 1991.

Adopted Nico, a young Korean girl, is unhappy that she doesn't resemble her parents. However, when she looks around her classroom, she realizes that families can come in many shapes, sizes, and colors.

Pinkney, Andrea. *Seven Candles for Kwanzaa*. Illus. by Brian Pinkney. New York: Dial Books, 1993.

The seven principles of Kwanzaa, as well as its Swahili words, are explained.

Pinkney, Gloria Jean. *Back Home*. Illus. by Jerry Pinkney. New York: Dial Books for Young Readers, 1990.

Eight-year-old Ernestine lives in a big city, but she is going back to the farm where she was born and where her mother grew up.

Polacco, Patricia. *Babushka's Doll*. New York: Simon & Schuster, 1990.

Babushka matches her granddaughter up with a doll that is naughtier than she is.

Polacco, Patricia. *Chicken Sunday*. New York: Philomel Books, 1992.

To thank Miss Eula for her Sunday chicken dinners, three children sell decorated eggs to buy her a beautiful Easter hat.

Polacco, Patricia. *Just Plain Fancy*. New York: Bantam Books, 1990.

This story is set in Lancaster County, Pennsylvania, and is about an Amish girl learning to understand and come to terms with her culture.

Polacco, Patricia. *The Keeping Quilt*. New York: Simon & Schuster, 1988.

This is the story of a quilt which has been passed from generation to generation. Russian and Jewish family traditions are depicted.

Polacco, Patricia. *Mrs. Katz and Tush*. New York: Bantam Books, 1992.

Mrs. Katz, a lonely Jewish widow, and Larnel, a young African American boy, realize the similarities of their cultural heritages.

Powers, Mary Ellen. *Our Teacher's in a Wheelchair* Chicago: Albert Whitman, 1986.

This book describes the activities of Brian Hanson, who is able to lead an active existence as a nurseryschool teacher despite partial paralysis that requires him to use a wheelchair.

Quinlan, Patricia. *My Dad Takes Care of Me*. Illus. by Vlasta van Kampen. Toronto: Annick Press, 1987.

Luke is ashamed that his father is unemployed and at home all the time, but learns that other children have fathers who stay at home and take care of them, too.

Quinsey, Mary Beth. *Why Does That Man Have Such a Big Nose?* Seattle: Parenting Press, 1986.

This book can help answer some of the many difficult questions that children ask about disabilities.

Rabe, Bernice. *Where's Chimpy?* Chicago: Albert Whitman, 1988.

A little girl with Down's Syndrome goes through her day searching for a lost toy.

Raschka, Chris. *Yo! Yes?* New York: Scholastic, Inc., 1993.

A White boy is alone and realizes that an African American boy wants to be his friend.

Ringgold, Faith. *Tar Beach*. New York: Crown, 1991.

An African American girl dreams for her working-class family.

Roe, Eileen. *Con Mi Hermano/With My Brother.* Illus. by Robert Casilla. Scarsdale, NY: Bradbury Press, 1991.

A preschool child tells of the many adventures he has with his older brother. The text is bilingual.

Rosenberg, Maxine R. *My Friend Leslie: The Story of a Handicapped Child.* New York: Lothrop, Lee & Shepard Books, 1983.

This is the story of a friendship between two children, one with multiple handicaps.

Say, Allen. *El Chino.* Illus. by the author. Boston, MA: Houghton Mifflin, 1990.

The true story of "Billy" Wong, a son of Chinese immigrants, who became an outstanding bullfighter. Black-and-white drawings depict the past, watercolors the present.

Say, Allen. *Tree of Cranes.* Boston, MA: Houghton Mifflin, 1991.

The author recalls his childhood in Japan and his first celebration of Christmas.

Schlank, Carol Hilgartner, & Metzger, Barbara. *Martin Luther King, Jr.: A Biography for Young Children.* Churchville, NY: Rochester Association for the Education of Young Children, 1989.

This book presents Dr. King's childhood in a way young children can understand.

Schotter, Roni. *A Fruit and Vegetable Man.* Illus. by Jeanette Winter. Boston, MA: Little, Brown & Co., 1993.

Ruby Rubenstein has been the finest grocer on Delano Street for 50 years. Everyone in his multicultural neighborhood depends on him, especially the newly arrived immigrant Sun Ho, who helps Ruby and becomes his protege.

Scott, Ann H. *On Mother's Lap.* Illus. by Glo Coalson. New York: McGraw-Hill, 1972.

In this Inuit family, a young boy is concerned that his mother's lap might not be big enough for both his infant sister and himself.

Scott, Ann H. *Sam.* Illus. by Symeon Shimin. New York: McGraw-Hill, 1967.

This is the story of a young African American boy, Sam, and his very busy family.

Segal, Lore. *Tell Me a Mitzi.* Illus. by Harriet Pincus. New York: Farrar, Straus and Giroux, 1991.

Three delightful stories about Mitzi and her little brother Jacob who live with their family in a large city.

Sendak, Maurice. *We Are All in the Dumps with Jack and Guy.* New York: Harper Collins, 1993.

This story about homeless children and how they survive is particularly good for children who live in cities and see homeless people on the street.

Seuss, Dr. *The Sneetches.* New York: Random House, 1961.

Some sneetches have stars on their bellies and think they're superior to their star-less cousins until a stranger turns the sneetch community topsy-turvy and makes everyone truly equal.

Severance, J. *Lots of Mommies.* Carrboro, NC: Lollipop Power, 1983.

Stereotypes collapse as three women with nontraditional jobs live together and raise a child.

Showers, Paul. *Your Skin and Mine.* Illus. by Kathleen Kuchera. New York: Harper Trophy, 1991.

The scientific basis of skin color are explained in a way that is easy to understand.

Simon, Norma. *All Kinds of Families.* Photographs by Joe Lasker. Chicago: Albert Whitman, 1976.

This book deals with a wide spectrum of families: nuclear, adoptive, divorced. It has multicultural illustrations.

Simon, Norma. *Why Am I Different?* Photographs by Dora Leder. Chicago: Albert Whitman, 1976.

This book stresses a positive attitude towards diversity as it deals with the many fears children have about being different.

Spohn, David. *Winter Wood.* New York: Lothrop, Lee & Shepard, 1991.

In this book, a multiracial father and son chop wood for their stove in wintertime.

Steltzer, Ulli. *Building an Igloo.* Buffalo, NY: Firefly Books 1991.

In this how-to photobook, an Inuit father and son build an igloo for shelter.

Steptoe, John. *Mufaro's Beautiful Daughters: An African Tale.* New York: Morrow, 1993.

This story is based on a legend from Zimbabwe.

Steptoe, John. *Stevie.* New York: Harper & Row, 1969.

A young boy resents his family's boarder until the boarder leaves.

Stock, Catherine. *Emma's Dragon Hunt.* New York: Lothrop, Lee & Shepard, 1984.

Emma's grandfather, newly arrived from China, introduces her to the power of dragons.

Surat, Michele M. *Angel Child, Dragon Child.* Illus. by Vo-Dinh Mai. New York: Scholastic Inc., 1989.

This is the story of a Vietnamese child's transition to life in the United States and her longing for her mother who is still in Vietnam.

Takeshita, Fumiko. *The Park Bench.* Translated by Ruth Kanagy. Illus. by Mamoru Suzuki. Brooklyn, NY: Kane/Miller Books, 1989.

A Japanese-English story about a bench that provides pleasure for the many people who come by.

Tompert, Ann. *Grandfather Tang's Story.* New York: Crown, 1982.

This is a story told with Chinese tangram puzzles about two foxes who change shapes.

Topping, Audrey. *The Rooster Who Understood Japanese.* Illus. by Charles Robinson. New York: Scribner, 1976.

A picture book about a Japanese American family and their bilingual menagerie, including a chicken named Mr. Lincoln.

Valentine, Johnny. *One Dad, Two Dads, Brown Dad, Blue Dads.* Illus. by Melody Sarecky. Boston, MA: Alyson Publications, 1994.

This book features Lou answering questions about his two blue dads and his friends discovering that blue dads are like other fathers.

Waber, Bernard. *Ira Says Goodbye.* Boston, MA: Houghton Mifflin, 1988.

Ira's best friend is moving away, and both boys are extremely sad.

Waber, Bernard. *Ira Sleeps Over.* Boston, MA: Houghton Mifflin, 1972.

Spending the night away from home, Ira wrestles with how to deal with his fear and finds out he's not alone.

Waber, Bernard. *You Look Ridiculous Said the Rhinoceros to the Hippopotamus.* Boston, MA: Houghton Mifflin, 1966.

A hippo who doesn't feel good about who he is tries on a variety of different animal parts to see if he likes himself better.

Walker, Alice. *To Hell With Dying.* Illus. by Catherine Deeter. New York: Harcourt Brace Jovanovich, 1988.

The author relates how old Mr. Sweet, though often on the verge of dying, could always be revived by the loving attention that she and her brother paid him.

Ward, Leila. *I Am Eyes/Ni Macho.* Illus. by Nonny Hogrogian. New York: Greenwillow Books, 1978.

This is a bilingual book about the early morning as seen by a young child in Kenya.

Wheeler, Bernelda. *Where Did You Get Your Moccasins?* Winnipeg: Pemmican Publications, 1986.

In answer to his classmates' questions about his moccasins, a child describes how his grandmother made them.

Willhoite, Michael. *Daddy's Roommate.* Boston, MA: Alyson Publications, 1990.

After his parents' divorce, a young boy discovers that his father and the man his father now lives with are gay. He learns that being gay is another way to love someone.

Williams, Vera B. *Cherries and Cherry Pits.* New York: Greenwillow Books, 1986.

Bidemmi, an African American girl who lives in New York in an apartment building, uses pens and paints to illustrate the stories she tells. This set of stories is all about cherries.

Williams, Vera B. *More More More Said the Baby.* New York: Greenwillow Books, 1990.
Little Guy, Little Pumpkin and Little Bird are children of diverse heritage whose relatives love them more than anything. It is a colorfully illustrated story.

Williams, Vera B. *Something Special For Me.* New York: Greenwillow Books, 1983.
Rosa has difficulty choosing a special birthday present to buy with the coins her mother and grandmother have saved until she hears a man playing an accordion.

Winter, Jeanette. *Follow the Drinking Gourd.* New York: Knopf, 1988.
This is a picture book about one family's escape from slavery on the Underground Railroad.

Winter, Jonah. *Diego.* New York: Knopf, 1991.
This story about Mexican muralist Diego Rivera is told through miniature paintings.

Yarborough, Camille. *Cornrows.* Illus. by Carole Byard. New York: Putnam, 1992.
During "storytellin' time," when the children sit still and have their hair braided, the mother and great-grandmother tell the history of "cornrowing" hair in African culture.

Yashima, Taro. *Crow Boy.* New York: Viking Press, 1955.
A young boy from the mountain area of Japan goes to a village to go to school and must gain the friendship of other students.

Zolotow, Charlotte. *William's Doll.* Illus. by William Pene du Bois. New York: Harper & Row, 1972.
William's father gives him a basketball and a train, but these do not make him want a doll any less.

The following lists were developed by Maureen Cech (1991).

Aubin, Michel. **The Secret Code**. Toronto: James Lorimer, 1987.
In this amusing urban story children substitute pictures for letters of the alphabet.

Ehlert, Lois. **Eating the Alphabet: Fruits and Vegetables from A to Z**. New York: Harcourt Brace Jovanovich, 1989.
Brilliant collages depict fruits and vegetables from artichoke to zucchini.

Feelings, Muriel. **Jambo Means Hello: Swahili Alphabet Book**. New York: Dial, 1974.
Pictures by Tom Feelings illustrate African animals and locations. Children love the word "jambo" and will incorporate it easily into everyday language.

Feeney, Stephanie. **A is for Aloha**. Honolulu: University of Hawaii, 1980.
Photographs depict everyday life for families in Hawaii.

Harrison, Ted. **A Northern Alphabet**. Montreal: Tundra, 1982.
Colorful pictures depict life in Canada's North.

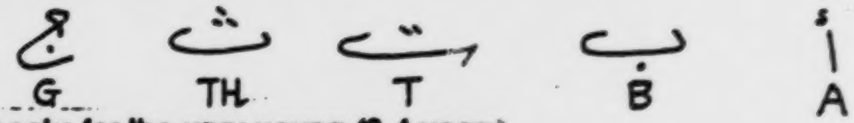
Moak, Allen. **A Big City ABC**. Montreal: Tundra, 1984.
This is a detailed illustration of urban life; a filmstrip based on the book is also available.

Musgrove, Margaret. **Ashanti to Zulu**. New York: Dial, 1976.
Detailed drawings by Leo and Diane Dillon depict everyday African lives.

Pachano, J. and J. Rabbitt Ozores. **James Bay Cree ABC in Songs and Pictures**. James Bay, Quebec: Cree Cultural Education Center, 1983.
Singing this alphabet to the tune suggested makes some of the difficult words easier to say.

Roache, Gordon. **A Halifax ABC**. Montreal: Tundra, 1987.
Good urban pictures complement this localized ABC. This book is available in French too.

Zendrera, Concepcion and Noelle Granger. **Mi Primer Diccionario Ilustrado**. Barcelona: Editorial Juventud, 1984.
This Spanish alphabet book connects bright colorful objects to each letter.



Storybooks for the very young (2-4 years)

Benjamin, Floella. **How Do You Eat It?** London: Martyn Malin, 1988.
A single sentence on each page describes one culture-specific way of eating; equally amusing is Benjamin's **We're Going Out**.

Breinburg, Petronella. **Doctor Sean**. London: Bodley Head, 1974.
This story of little Sean playing doctor is colorfully illustrated by Errol Lloyd; equally good are Breinburg's **My Brother Sean** and **Sean's Red Bike**.

Bryant, Donna. **One Day at the Supermarket**. Nashville: Ideal, 1988.
A young Asian boy finds shopping fun when he decides to explore the shelves.

Dunham, Meredith. **Shapes: How Do You Say It?** New York: Lothrop, Lee and Shepard, 1987.
Colored shapes on contrasting backgrounds are described in Spanish, Italian, French and English.

Gomi, Taro. **First Comes Harry.** New York: William Morrow, 1984.
Harry, a young black boy, just has to be first all day long; equally good are Gomi's **Toot** and **Coco Can't Wait**.

Hayes, Sarah. **Eat up, Gemma.** London: Walker, 1988.
A young black boy is the hero when he finds an amusing way to convince his baby sister to eat.

O'Brien, Anne Sibley. **Don't Say No!** New York: Holt, 1986.
This is one of a series of eight multi-ethnic board books, all bright and colorful.

Oxenbury, Helen. **Say Goodnight**. Vancouver: Douglas and McIntyre, 1987.
Simple vocabulary and large, multi-ethnic pictures make this an ideal board book. Equally good stories are Oxenbury's **Tickle, Tickle**, **All Fall Down**, and **Clap Hands**.

Pelligrino, Virginia. **Listen to the City**. Los Angeles: Price Stern, 1988.
Simple one-word captions describe Patricia Wong's multi-ethnic urban scenes.

Provensen, Alice and Martin. **El libro de las Estaciones**. New York: Random, 1982.
This Spanish/English book of seasons is full of colorful pictures.

Steptoe, John. **Baby Says.** New York: Lothrop, Lee and Shepard, 1988.
Two black brothers play together, identifying one special word on each page.

Weir, LaVada. **Howdy**. Austin: Steck-Vaughn, 1972.
Luke, a black American boy, makes everyone smile with his infectious "howdy".

Storybooks for older children (4-6 years)

Andrews, Jan. **Very Last First Time**. Vancouver: Douglas and McIntyre, 1985.
Eva, an Inuit girl, realizes her strength in her first hunting trip alone.

Bang, Molly. **The Paper Crane**. New York: Greenwillow, 1985.
A stranger offers an origami crane to pay for his meal, and the crane comes to life in a boy's hands. This simple tale introduces origami and is a good precursor to **Sadako and the Thousand Paper Cranes** by Eleanor Coerr.

Garcia, Maria. **The Adventures of Connie and Diego**. San Francisco: Children's Book Press, 1987.
Twins born with vividly colored faces eventually join other humans in this anti-racist fantasy.

Grifalconi, Ann. **Darkness and the Butterfly**. Boston: Little, Brown, 1987.
Little Osa lives in rural Africa and is terrified of the dark, but overcomes her fear with the help of a wise old woman and a butterfly.

Kurusa. **The Streets are Free**. Scarborough: Firefly Books, 1985.
This is based on the true story of children in Venezuela who inspired their community to build an inner-city park.

Langer, Nola. **Rafiki**. New York: Viking, 1977.
Rafiki breaks down the gender-based workload of the animals in an African jungle by using humour and some Swahili too.

Levinson, Riki. **Our House is the Sea**. New York: Dutton, 1988.
A fun-loving Hong Kong boy goes to school in the city but returns to his houseboat every night.

Singer, Yvonne. **Little-Miss-Yes-Miss**. Toronto: Kids Can, 1976.
Cicely moves from Jamaica to Canada and finds her first day at school painful.

Surat, Michele Maria. **Angel Child, Dragon Child.** Milwaukee: Raintree, 1983.
This story of a Vietnamese girl separated from her mother is poignantly illustrated by Vo-Dinh Mai.

Waterton, Betty. **A Salmon for Simon.** Vancouver: Douglas and McIntyre, 1978.
This affirmation of the right to life told by a Native boy who loves to fish on the shores of British Columbia is vividly recreated by Ann Blades.

Wheeler, Bernelda. **I Can't Have Bannock, but the Beaver Has a Dam.** Winnipeg: Pemmican, 1984.
A Native Canadian mother helps her son to understand why their electricity is out, and how animal and human needs sometimes conflict; equally good is Wheeler's **Where Did You Get Your Moccasins?**

Williams, Vera. **Something Special for Me.** New York: Greenwillow, 1983.
Mother and Grandmother from Europe pool all the savings in the coin jar for Rosa's birthday, but it is Rosa who must choose the gift.

Winter, Jeanette. **Follow the Drinking Gourd.** New York: Alfred A. Knopf, 1988.
This exciting tale of the Underground Railway describes a slave's escape to Canada.

Storybooks for all age groups (2-6 years)

Alexander, Sue. **Nadia the Willful.** New York: Pantheon, 1983.
When her favorite brother disappears in the desert forever, Nadia, a young Arab girl, refuses to let him be forgotten.

Asch, Frank and Vladimir Vagin. **Here Comes the Cat!** New York: Scholastic, 1989.
This Russian/English cat-and-mouse parable shows how reality can conquer fear and hatred.

Calleja, Gina. **Tobo Hates Purple.** Toronto: Annick, 1983.
This is a simple, amusing tale about racial acceptance and pride.

Cohen, Miriam. **Will I Have a Friend?** New York: Collier, 1967.
This is a touching story of a boy's first day in a multi-ethnic day care.

Daly, Niki. **Not So Fast, Songololo.** London: Victor Gollancz, 1985.
A black South African boy who loves to run learns a lesson in love when he takes his grandmother shopping.

Duchesne, Christiane. **Lazarus Laughs.** Toronto: James Lorimer, 1977.
This is an amusing tale of a sheep who does not speak French but does speak the universal language of laughter.

Eyvindson, Peter. **Kyle's Bath.** Winnipeg: Pemmican, 1984.
Kyle, a Native Canadian, decides to stay clean all day to avoid his nightly bath; equally good are Eyvindson's **The Wish Wind** and **Old Enough.**

Havill, Juanita. **Jamaica Tag-Along.** Boston: Houghton Mifflin, 1989.
Jamaica, a black girl, follows her brother and his friends, and is in turn followed by a toddler.

Keats, Ezra. **Apt. 3.** New York: Macmillan, 1971.
Sam and his brother Ben, two young black boys, find a friend in the blind harmonica player of Apt. 3; equally touching are Keats' **A Letter to Amy, Peter's Chair,** and **Goggles.**

Khalsa, Dayal Kaur. **How Pizza Came to our Town.** Montreal: Tundra, 1989.
Mrs. Pelligrino changes lives in the community when she introduces pizza and all the fun that goes with it.

Konner, Alfred. **Pippa and the Oranges.** London: Macdonald, 1986.
This Italian tale of Pippa's ingenuity in saving her father's oranges is feminist in flavor.

Lewin, Hugh. **Jafta's Mother.** London: Evans, 1981.
Jafta, a black South African boy, recalls all the wonderful ways his mother makes him feel; other equally good South African tales are Lewin's **Jafta's Father** and **Jafta and the Wedding.**

Nolan, Madeena Spray. **My Daddy Don't Go to Work.** Don Mills: Dent, 1978.
This short book about a little black girl's reaction to having her dad at home and out of work is both emotional and thought-provoking.

Pellowski, Anne. **The Nine Crying Dolls.** New York: Philomel, 1980.
This Polish story offers a solution to a mother's troubles very similar to the Guatemalan one of making trouble dolls.

Rogers, Jean. **Runaway Mittens.** New York: Greenwillow, 1988.
Pica's Inuit grandmother knits him wonderful red mittens, but he is always misplacing them.

Root, Phyllis and Carol Marron. **Gretchen's Grandma.** Milwaukee: Raintree, 1983.
Gretchen learns to communicate with her German grandma despite the language barrier.

Scott, Ann Herbert. **On Mother's Lap.** New York: McGraw Hill, 1972.
Michael, an Inuit boy, learns that there is always room on his mother's lap for all her children.

Truss, Nancy. **Peter's Moccasins.** Edmonton: Reidmore, 1987.
When he sees his friends' acceptance, Peter dares to wear his own moccasins in class.

Walton, Marilyn Jeffers. **Those Terrible Terwilliger Twins.** Milwaukee: Raintree, 1984.
Trevor, a young black boy, tries to help his older twin sisters with little success.

Poetry books

Adoff, Arnold. **All the Colors of the Race.** New York: Lothrop, Lee and Shepard, 1982.
Melodic verse takes the reader through the lives of a racially mixed family; equally interesting is Adoff's **Black is Brown is Tan.**

Agard, John. **I Din Do Nuttin.** London: Bodley Head, 1983.
These short and amusing poems depict everyday life for young blacks.

Clifton, Lucille. **Some of the Days of Everett Anderson.** New York: Holt, 1970.
This rhythmic and melodic description of a week in the life of a young black boy is amusing; equally humorous is Clifton's **Everett Anderson's Nine Months Long.**

Giovanni, Nikki. **Spin a Soft Black Song.** Toronto: Collins, 1985.
This collection of short poems about black children is actively anti-racist in tone.

Giuseppi, Neville and Undine. **Sugar and Spice.** London: Macmillan Education, 1978.
Short, amusing poems look at subjects from a black child's perspective.

Hughes, Shirley. **All Shapes and Sizes.** Vancouver: Douglas and McIntyre, 1986.
Each drawing of a multiracial group of children is explained in two lines of verse.

Lenski, Lois. **Sing a Song of People.** Toronto: Little, Brown, 1987.
Bright, textured pictures by Gilles Laroche illustrate these short poems.

Maher, Ramona. **Alice Yazzie's Year.** Toronto: Longman, 1977.
By following Alice's year we catch a glimpse of her Navajo world.

Zim, Jacob, ed. **My Shalom, My Peace.** Tel Aviv: Sabra, 1975.
This inspiring collection of poems and drawings by Middle Eastern children offers a realistic picture of life in the war zone.

Folktales

Aardema, Verna. **Who's in Rabbit's House?** New York: Dial, 1977.
This is a Masai (African) tale of a caterpillar who pretends to be a conqueror; equally amusing is Aardema's **Why Mosquitoes Buzz in People's Ears.**

Cameron, Anne. **Orca's Song**. Madeira Park: Harbour, 1987.
This Native legend celebrates the blended offspring of a black killer whale and a white osprey.

Cleaver, Elizabeth. **Loon's Necklace**. London: Oxford Press, 1977.
This Tsimshian legend can be introduced with the film of this legend; equally good is Cleaver's **The Enchanted Caribou,** with its shadow puppet patterns.

Cohen, Barbara. **Yussel's Prayer**. New York: Lothrop, Lee and Shepard, 1981.
This Jewish tale of a small shepherd's prayer winning over the cynical prayers of the rich is warmly told.

De Paolo, Tomie. **The Legend of the Indian Paintbrush.** New York: Putnam, 1988.
Little Gopher dreams about capturing the colors of the sunset on his buckskin canvas.

Mascayano, Ismael. **The Daughter of the Sun.** Toronto: Kids Can, 1978.
This bilingual (English/Spanish) Peruvian love story tells of a girl's sacrifice for a young shepherd boy and his life on earth.

Matsutani, Myoko. **The Crane's Reward.** London: Adam and Charles Black, 1983.
Large, colorful pictures by Chihiro Iwasaki depict this beautiful Japanese folktale.

Nakamura, Michiko. **Gonbei's Magic Kettle**. Toronto: Kids Can, 1980.
This bilingual (English/Japanese) folktale tells of a raccoon who changes into a tea kettle, bringing magic to the lives of the villagers.

Rohmer, Harriet and Jesus Guerrero Rea. **Atariba and Niguayona**. San Francisco: Children's Book Press, 1988.
Brilliant color drawings by Consuelo Mendez illustrate this bilingual (English/Spanish) tale of love.

Seeger, Pete. **Abiyoyo**. New York: Macmillan, 1986.
This amusing and melodic South African tale is best introduced by Seeger's own record, **Abiyoyo and other Songs for Children.**

Siberell, Anne. **Whale in the Sky**. New York: Dutton, 1982.
The meaning of totem poles gradually unfolds in this tale of Thunderbird and his friends.

Wolkstein, Diane. **The Banza**. New York: Dial, 1981.
Large color drawings by Marc Brown illustrate this Haitian tale of a goat protected by his banza (banjo).

The following lists were developed by Jeri A. Carroll and Dennis J. Kear (1993).

Children's Books

Adoff, A. (1991). *Hard to Be Six*. New York: Lothrop, Lee & Shepard Books.

Bannon, L. (1939). *Manuela's Birthday*. Chicago: Albert Whitman & Company.

Bannon, L. (1961). *The Gift of Hawaii*. Chicago: Albert Whitman & Company.

Clifton, L. (1973). *Don't You Remember?* New York: E.P. Dutton & Co., Inc.

Fleischman, P. (1979). *The Birthday Tree*. New York: Harper & Row Publishers.

Hertz, O. (1981). *Tobias Has a Birthday*. Minneapolis, MN: Carolrhoda Books, Inc.

Johnson, L.S. (1963). *Happy Birthdays Around the World*. Chicago: Rand McNally and Company.

Keats, E. (1968). *A Letter to Amy*. New York: Harper & Row Publishers.

Patterson, L. (1965). *A Holiday Book: Birthdays*. Champaign, IL: Garrard Publishing Company.

Politi, L. (1948). *Juanita*. New York: Charles Scribner's Sons.

Rylant, C. (1987). *Birthday Presents*. New York: Orchard Books.

Uchida, Y. (1966). *Sumi's Special Happening*. New York: Charles Scribner's Sons.

Children's Books

Bonnici, P. (1985). *The Festival*. Minneapolis: Carolrhoda Books, Inc.

Balet, J. (1969). *The Fence*. New York: Seymour Lawrence Delacorte Press.

Gramatky, H. (1961). *Bolivar*. New York: G.P. Putnam's Sons.

Howe, J., and Blake, M. (1991). *Dances with Wolves: A Story for Children*. New York: Newmarket Press.

Leaf, M. (1936, 1964). *Ferdinand*. New York: Viking Press, Inc.

Margolies, B.A. (1990). *Rehema's Journey: A Visit in Tanzania*. New York: Scholastic, Inc.

McKissack, P.C. (1988). *Mirandy and Brother Wind*. New York: Alfred A. Knopf.

Children's Books

Aliki. (1976). *Corn Is Maize: The Gift of the Indians*. New York: Thomas Y. Crowell Company.

Clark, A.N. (1941, 1969). *In My Mother's House*. New York: The Viking Press.

De Paola, T. (1978). *The Popcorn Book*. New York: Scholastic, Inc.

Lattimore, D.N. (1991). *The Flame of Peace: A Tale of the Aztecs*. Harper Trophy.

Politi, L. (1976). *Three Stalks of Corn*. New York: Charles Scribner's Sons.

Rylant, C. (1982). *When I Was Young in the Mountains*. New York: E.P. Dutton & Co., Inc.

Children's Books

Bang, M. (1983). *Ten, Nine, Eight*. New York: Greenwillow Books.

Caines, J. (1977). *Daddy*. New York: Harper & Row Publishers.

Feelings, M. (1974). *Jambo Means Hello: Swahili Alphabet Book*. New York: Dial.

Fufuka, K. (1975). *My Daddy Is a Cool Dude*. New York: The Dial Press.

Greenfield, E. (1976). *First Pink Light*. New York: Scholastic Book Services.

Isadora, R. (1991). *At the Crossroads*. New York: Greenwillow Books.

Margolies, B.A. (1990). *Rehema's Journey: A Visit in Tanzania*. New York: Scholastic; Inc.

Musgrove, M. (1976). *Ashanti to Zulu: African Traditions*. New York: Dial Books.

Surat, M.M. (1983). *Angel Child, Dragon Child*. New York: Scholastic, Inc.

Udry, J.M. (1966). *What Mary Jo Shared*. Chicago: Albert Whitman & Company.

Wyndham, R. (Ed.). (1968). *Chinese Mother Goose Rhymes*. Cleveland: The World Publishing Company.

Children's Books

Agard, J. (1989). *The Calypso Alphabet*. New York: Henry Holt and Company.

Benarde, A. (1970). *Games from Many Lands*. New York: The Lion Press.

Cohlene, T. (1990). *Dancing Drum: A Cherokee Legend*. Mahwah, NJ: Watermill Press.

Hoyt-Goldsmith, C. (1991). *Pueblo Storyteller*. New York: Holiday House.

Isadora, R. (1991). *At the Crossroads*. New York: Greenwillow Books.

Lessac, F. (1987). *My Little Island*. New York: Harper Trophy.

Waters, K., and Slovenz-Low, M. (1990). *Lion Dancer: Ernie Wan's Chinese New Year*. New York: Scholastic, Inc.

Children's Books

De Garza, P. (1973). *Chicanos: The Story of Mexican Americans*. New York: Julian Messner.

St. John, J. (1987). *A Family in Peru*. Minneapolis, MN: Lerner Publications Co. (A series of at least twenty-four books about families in various countries and of various cultures including Aboriginal, Arab, Australia, Bolivia, Brazil, Chile, China, Egypt, Eskimo, France, India, Ireland, Italy, Jamaica, Japan, Liberia, Morocco, Nigeria, Pakistan, Peru, Singapore, Sri Lanka, West Germany, Zulu.)

Children's Books

Ayer, J. (1962). *The Paper-Flower Tree.* New York: Harcourt, Brace & World, Inc.

Bannon, L. (1961). *The Gift of Hawaii.* Chicago: Albert Whitman & Company.

Demi. (1990). *The Empty Pot.* New York: Henry Holt and Company.

Dempsey, M.W., and Sheehan, A. (1970). *How Flowers Live.* New York: Grolier Enterprises, Inc., The Danbury Press.

De Paola, T. (1983). *The Legend of the Bluebonnet.* New York: G.P. Putnam's Sons.

De Paola, T. (1988). *The Legend of the Indian Paintbrush.* New York: G.P. Putnam's Sons.

Dorbin, A. (1973). *Josephine's 'magination: A Tale of Haiti.* New York: Scholastic, Inc.

Feeney, S. (1985). *Hawaii Is a Rainbow.* Honolulu: University of Hawaii Press.

Keats, E.J. (1966). *Jennie's Hat.* New York: Harper & Row Publishers.

Children's Books

Agard, J. (1989). *The Calypso Alphabet.* New York: Henry Holt and Company.

Appiah, S. (1988). *Amoko and Efua Bear.* New York: Macmillan Publishing Company.

Balet, J. (1969). *The Fence.* New York: Seymour Lawrence Delacorte Press.

Bannon, L. (1961). *The Gift of Hawaii.* Chicago: Albert Whitman & Company.

Benarde, A. (1970). *Games from Many Lands.* New York: The Lion Press.

Clark, A.N. (1941, 1969). *In My Mother's House.* New York: The Viking Press.

Dooley, N. (1991). *Everybody Cooks Rice.* Minneapolis, MN: Carolrhoda Books, Inc.

Duarte, M. (1968). *The Legend of the Palm Tree.* New York: Grosset & Dunlap Publishers.

Hoyt-Goldsmith, D. (1991). *Pueblo Storyteller.* New York: Holiday House.

Grifalconi, A. (1986). *The Village of Round and Square Houses.* Boston: Little, Brown and Company.

Jacobsen, K. (1982). *Mexico (A New True Book).* Chicago: Children's Press.

Lessac, F. (1987). *My Little Island.* New York: Harper Trophy.

Margolies, B.A. (1990). *Rehema's Journey: A Visit in Tanzania.* New York: Scholastic, Inc.

Martel, C. (1976). *Yagua Days.* New York: The Dial Press.

Musgrove, M. (1976). *Ashanti to Zulu: African Traditions.* New York: Dial Books.

Nabwire, C., and Montgomery, B.V. (1988). *Cooking the African Way.* Minneapolis: Lerner Publications Company. (Twenty-one other books in the series.)

Stanek, M. (1989). *I Speak English for My Mom*. Niles, IL: Albert Whitman and Company.

Wyndham, R. (Ed.). (1968). *Chinese Mother Goose Rhymes*. Cleveland: The World Publishing Company.

Yashima, M., and Yashima, T. (1954). *Plenty to Watch*. New York: The Viking Press.

Children's Books

Adoff, A. (1991). *Hard to Be Six*. New York: Lothrop, Lee & Shepard Books.

Belpre, P. (1969). *Santiago*. New York: Frederick Warne and Company, Inc.

Bonnici, P. (1985). *The Festival*. Minneapolis: Carolrhoda Books, Inc.

Flournoy, V. (1985). *The Patchwork Quilt*. New York: Dial Books for Young Readers.

Greenfield, E. (1980). *Grandmama's Joy*. New York: Collins.

Greenfield, E. (1988). *Grandpa's Face*. New York: Sandcastle Books (Putnam & Grosset Book Group).

Hoyt-Goldsmith, D. (1991). *Pueblo Storyteller*. New York: Holiday House.

Hoguet, S. (1983). *I Unpacked My Grandmother's Trunk*. New York: Dutton.

Hughes, M. (1967). *Why Carlo Wore a Bonnet*. New York: Lothrop, Lee & Shepard Books.

Johnson, A. (1990). *When I Am Old with You*. New York: Orchard Books.

Luenn, N. (1990). *Nessa's Fish*. New York: Atheneum.

Margolies, B.A. (1990). *Rehema's Journey: A Visit in Tanzania*. New York: Scholastic.

Miles, M. (1971). *Annie and the Old One*. Boston: Little, Brown and Company.

Nikola-Lisa, W. (1991). *Night Is Coming*. New York: Dutton Children's Books.

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Baines, R. *Harriet Tubman: The Road to Freedom*. U.S.A.: Troll Associates.

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Gray, N. (1988). *A Country Far Away*. New York: Orchard Books.

Hickman, M.W. (1979). *My Friend William Moved Away*. Nashville: Abingdon.

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Bang, M. (1983). *Dawn*. New York: William Morrow & Company.

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Isadora, R. (1983). *City Seen from A to Z*. New York: Greenwillow Books.

Jacobsen, K. (1982). *Mexico (A New True Book)*. Chicago: Children's Press.

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Lessac, F. (1987). *My Little Island*. New York: Harper Trophy.

Levinson, R. (1988). *Our Home Is the Sea*. New York: E.P. Dutton & Co., Inc.

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Martin, P.M. (1968). *Kumi and the Pearl*. New York: G.P. Putnam's Sons.

McNeer, M., and Ward, L. (1954). *Little Baptiste*. Boston: Houghton Mifflin Company.

Merriam, E. (1961). *Mommies at Work*. New York: Knopf.

Politi, L. (1948). *Juanita*. New York: Charles Scribner's Sons.

Oxenbury, H. (1981). *Working*. New York: Simon and Schuster.

Politi, L. (1960). *Moy Moy*. New York: Charles Scribner's Sons.

Scarry, R. (1968). *What Do People Do All Day?* New York: Random House.

Todd, B. (1972). *Juan Patricio*. New York: G.P. Putnam's Sons.

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Children's Books

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Isadora, R. (1983). *City Seen from A to Z.* New York: Greenwillow Books.

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Waters, K., and Slovenz-Low, M. (1990). *Lion Dancer: Ernie Wan's Chinese New Year.* New York: Scholastic, Inc.

Wyndham, R. (Ed.). (1968). *Chinese Mother Goose Rhymes.* Cleveland: The World Publishing Company.

Children's Books

Watts. *Potato.* Silver Burdett.

Selsam, B. (1972). *More Potatoes!* New York: Harper & Row Publishers.

Hirah, M. (1978). *Potato Pancakes All Around.* Bonim Books.

Goffstein, M.B. (1980). *Laughing Latkes.* Farrar-Straus, Girioux.

Children's Books

Appiah, S. (1988). *Amoko and Efua Bear*. New York: Macmillan Publishing Company.

Caney, S. (1972). *Toy Book*. New York: Workman Publishing Company.

Cannon, C. (1971). *What I Like to Do*. New York: Coward, McCann & Geoghegan, Inc.

De Paola, T. (1983). *The Legend of the Bluebonnet*. New York: G.P. Putnam's Sons.

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Gray, N. (1988). *A Country Far Away*. New York: Orchard Books.

Havill, J. (1986). *Jamaica's Find*. Boston: Houghton Mifflin Company.

Williams, K.L. (1990). *Galimoto*. New York: Mulberry Books.

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Children's Books

Bains, R. *Harriet Tubman: The Road to Freedom*. U.S.A.: Troll Associates.

Berson, H. (1982). *Barrels to the Moon*. New York: Coward, McCann & Geoghegan, Inc.

Brown, M. (1947). *Stone Soup*. New York: Charles Scribner's Sons.

Havill, J. (1989). *Jamaica Tag-Along*. Boston: Houghton Mifflin Company.

Mahy, M. 1990). *The Seven Chinese Brothers*. New York: Scholastic, Inc.

McDermott, G. (1972). *Anansi the Spider: A Tale from the Ashanti*. New York: Holt, Rinehart and Winston.

Ortiz, S. (1977, 1988). *The People Shall Continue*. San Francisco, CA: Children's Book Press.

The National Science Teachers Association (1992) developed the following lists.

Outstanding Science Books for Young Children in 1991

Animals

I Wonder If I'll See a Whale. Frances Ward Weller. Illustrated by Ted Lewin. Philomel. (Grades preK–3) 32 pp. ISBN 0-399-21474-7. This is the story of a young girl who hopes to see a humpback on whale-watching expeditions off the New England coast. The beautifully written story brings readers to a greater understanding and appreciation of these animals.

A Journey of Hope (Una Jornada de Esperanza.) Bob and Diane Kalsay Harvey. Illustrated with photographs by the authors. Beautiful America. (Grades K–6) 48 pp. ISBN 0-89802-603-2. This book describes the life cycle of the endangered Olive Ridley sea turtle found on the south Pacific coast of Mexico. Clear color photographs, drawings, and bilingual English/Spanish text. Also recommended: *Melody's Mystery (El Misterio de Melodia).* Bob and Diane Kalsay Harvey. ISBN 0-89802-604-0.

June Mountain Secret. Nina Kidd. Illustrated by the author. HarperCollins. (Grades 1–5) 32 pp. ISBN 0-06-023167-X. Jen makes a special trip with her father and experiences the frustrations and thrills of flyfishing for rainbow trout. The reader learns about the plants and animals that live around that secret pool where the rainbow trout hide. Beautiful watercolors illustrate the stream environment, and the text engages the reader.

Loon Lake. Ron Hirschi. Illustrated with color photographs by Daniel J. Cox. Cobblehill. (Grades preK–3) 32 pp. ISBN 0-525-65046-6. Simple yet clear text accompanied by delightful photographs takes young readers on an exploration of a northern lake where they will enjoy wildlife.

Our Vanishing Farm Animals: Saving America's Rare Breeds. Catherine Paladino. Illustrated with photographs by the author. Joy Street. (Grades 1–5) 32 pp. ISBN 0-316-68891-4. Illustrated with color photographs, this book describes rare and minor breeds raised on U.S. farms, such as the four-horned sheep and the curly-haired horse. In a plea for species diversity, a list of farm animals in danger of extinction is appended.

Pomona: The Birth of a Penguin. Catherine Paladino. Illustrated with color photographs. Watts. (Grades K–4) 32 pp. ISBN 0-531-15212-X. From incubation to the first swim, the life of a blackfooted penguin is chronicled in this easy-to-read and very colorful book.

Slippery Babies: Young Frogs, Toads, and Salamanders. Ginny Johnston and Judy Cutchins. Illustrated with color photographs. Morrow. (Grades 2–6) 48 pp. ISBN 0-688-09605-0. The inviting, informative text provides a good reference book on amphibians for early readers. It accurately describes the variety of ways frogs, toads, and salamanders survive and grow during their first year of life. Glossary. Index. Table of contents.

Snake. Caroline Arnold. Illustrated with photographs by Richard Hewett. Morrow. (Grades 2 and up) 48 pp. ISBN 0-688-09409-0. This is an interesting presentation of information about many of the snakes housed at the Los Angeles Zoo. Lively text examines the behavior, day-to-day life, and plight of this diverse group of reptiles. Numerous color photographs illustrate the book. Also recommended: *Flamingo.* Caroline Arnold. ISBN 0-688-09411-2.

Tiger With Wings: The Great Horned Owl. Barbara Juster Esbensen. Illustrated by Mary Barrett Brown. Orchard. (Grades 3–6) 32 pp. ISBN 0-531-05940-5. This tribute to the mystery and strength of the great horned owl presents detailed information about its characteristics, habits, life, and habitat.

Wasps at Home. Bianca Lavies. Illustrated with photographs by the author. Dutton. (Grades 3–6) 32 pp. ISBN 0-525-44704-0. This book is a study of social wasps, paper wasps, and baldface hornets from a colony's beginnings in spring to its demise in autumn. The satisfying text is highlighted by extremely fine color photographs.

A Water Snake's Year. Doris Gove. Illustrated by Beverly Duncan. Atheneum. (Grades 3–6) 40 pp. ISBN 0-689-31597-X. Readers follow the life of a female water snake through a whole season from winter to fall. The book describes her first meal in the spring, her mating, the birth of 42 offspring, and her brushes with predators. Index.

Whales. Gail Gibbons. Illustrated by the author. Holiday House. (Grades K–3). 32 pp. ISBN 0-8234-0800-7. Exuberant watercolors in marine blues, greens, and white introduce a wide variety of whales to the young child. The brief, accurate text is detailed enough to satisfy, though extra information is included to share with the more curious child.

When the Woods Hum. Joanne Ryder. Illustrated by Catherine Stock. Morrow. (Grades preK–3) 32 pp. ISBN 0-688-07057-4. This book is a celebration of a family's love of nature that unfolds over years and through generations. Together, they share in a rare cycle—the life of periodical cicadas.

Winter Whale. Joanne Ryder. Illustrated by Michael Rothman. Morrow. (Grades

K–3) 32 pp. ISBN 0–688–07176–7. A child's unleashed imagination allows the reader to follow the journey of a humpback whale into warm tropical waters, swimming together with other whales and fasting through the winter before returning north in the summer to feed again in the cold-water seas rich with food.

Archaeology, anthropology, and paleontology

A Dinosaur Named After Me. Bernard Most. Illustrated by the author. HBJ. (Grades preK–3) 32 pp. ISBN 0–15–223494–2. In this creative and informative book, the author presents a number of different dinosaurs. Each dinosaur is briefly described and rhymed with a child's name. Young children will become excited trying to search for connections in renaming a personal favorite.

Discovering Dinosaur Babies. Miriam Schlein. Illustrated by Margaret Colbert. Four Winds. (Grades 1–5) 40 pp. ISBN 0–02–778091–0. This book uses the latest discoveries by paleontologists to look at how dinosaur babies were cared for by their parents. The reader becomes aware of how important keen observation is in seeking new information about these extinct creatures. Bibliography. Index.

Living With Dinosaurs. Patricia Lauber. Illustrated by Douglas Henderson. Bradbury. (Grades 1–5) 48 pp. ISBN 0–02–754521–0. This lucid, compelling text illuminating a long-lost America takes place 75 million years ago, in wet lowlands, on drier uplands, and along the sandy shores of a shallow sea. Prehistoric vistas teemed with life under the short shadows of the emerging Rockies in what is today Montana. Index.

Environment and conservation

And Still the Turtle Watched. Sheila MacGill-Callahan. Illustrated by Barry Moser. Dial. (Grades 1–4) 32 pp. ISBN 0–8037–0931–5. This is the story of a stone turtle, carved many years ago by an old man to watch over the Delaware people and to speak to the All-Father Manitou. Over the course of time, the turtle is neglected by insensitive people and damaged by inclement weather. This poignant tale of ecological pollution and its ultimate recovery will delight all those who care about our environment.

The Big Tree. Bruce Hiscock. Illustrated by the author. Atheneum. (Grades 1–5) 32 pp. ISBN 0–689–31598–8. This story follows the growth of a sugar maple tree from the time of the American Revolution to the present, when it shades an old farmhouse. Botany and history are easily linked in this lovely story with beautiful ink and watercolor illustrations.

Brother Eagle, Sister Sky: A Message From Chief Seattle. Illustrated by Susan Jeffers. Dial. (Grades 3–5) 32 pp. ISBN 0–8037–0969–2. The text, an adaptation of a message attributed to Chief Seattle of the Suquamish and Duwamish tribes, encourages young and old alike to care for and preserve our environment. The reader learns of the love and respect the Native Americans have for their land. This century-old message remains important, and the exquisite paintings beautifully support the text.

Cactus Hotel. Brenda Z. Guiberson. Illustrated by Megan Lloyd. Holt. (Grades preK–3) 32 pp. ISBN 0–8050–1333–4. This brief, beautifully illustrated story tells of a saguaro cactus and the animals of the desert that feed off it and use it as a home.

Danger on the African Grassland. Elizabeth Sackett. Illustrated by Martin Camm. Sierra Club/Little, Brown. (Grades K–4) 32 pp. ISBN 0–316–76596–1. The problems involved in saving the rhinoceros from extinction are vividly portrayed by following a rhinoceros mother and her offspring as they outrace poachers on the dry African savanna. Beautiful drawings complement this moving story.

The Empty Lot. Dale N. Fife. Illustrated by Jim Arnosky. Sierra Club/Little, Brown. (Grades K–4) 28 pp. ISBN 0–316–28167–0. This engaging story describes the preservation of a small patch of land and one man's newfound respect for the creatures who call it home.

Fall. Ron Hirschi. Illustrated with color photographs by Thomas D. Mangelsen. Cobblehill. (Grades preK–3) 32 pp. ISBN 0–525–65053–9. The poetic text and brilliant photographs of scenes in the forest explore the fall season. Nature in autumn is highlighted by examining colorful plants and animals in majestic settings. Also recommended: *Summer.* Ron Hirschi. ISBN 0–525–65054–7.

Fishing at Long Pond. William T. George. Illustrated by Lindsay Barrett George. Greenwillow. (Grades preK–2) 24 pp. ISBN 0–688–09401–5. In this beautifully illustrated book, Katie and her grandfather row across Long Pond to fish. As Katie receives a lesson in catching her first bass, she also learns about the wildlife dependent on the pond and the need for conserving the delicate balance of nature.

The Land of Grey Wolf. Thomas Locker. Illustrated by the author. Dial. (Grades preK–2) 32 pp. ISBN 0–8037–0936–6. Magnificent illustrations enhance this poignant story of Native Americans and the tragic experience they had at the hands of early settlers. This book focuses on the ageless and ongoing controversy over the preservation of our natural resources.

My First Green Book. Angela Wilkes. Illustrated with photographs by Dave King and Mike Dunning. Knopf. (Grades 3–5) 48 pp. ISBN 0–679–81780–8. This book helps to explain to young children what environmental problems are and what they can do to help. Topics include recycling, water and air pollution, and acid rain. Wonderful photographs help children follow the directions for all the projects and activities. This hands-on activity book is for children who want to be part of the solution rather than part of the problem.

Nature All Year Long. Clare Walker Leslie. Illustrated by the author. Greenwillow. (Grades 2 and up) 56 pp. ISBN 0–688–09183–0. Written in the form of a nature journal, this book describes the changing natural world throughout the year. Simple, appealing, and colorful illustrations provide additional facts and hands-on projects each month. It is a unique approach to helping young readers develop the important habit of becoming careful observers and guardians of their environment. Bibliography. Index.

The Old Ladies Who Liked Cats. Carol Greene. Illustrated by Loretta Krupinski. HarperCollins. (Grades K–3) 32 pp. ISBN 0–06–022104–6. This whimsical folktale about an island's ecosystem describes what happens when the balance is broken by unnatural forces. A delightful picture book, it introduces ecosystem theory for the youngest readers.

The Rock. Peter Parnall. Illustrated by the author. Macmillan. (Grades K–3) 32 pp. ISBN 0–02–770181–6. A huge rock on the forest floor provides shelter or an observation post for animals and humans. The spare, concise text is complemented by delicately washed, precise drawings depicting the ecological effects on the rock.

Sierra. Diane Siebert. Illustrated by Wendell Minor. HarperCollins. (Grades K–3) 32 pp. ISBN 0–06–021639–5. This is a rare combination—science content embedded in a series of poems and wonderful paintings of California's Sierra Nevada. The variety and beauty of the small animals sheltered in these mountains will captivate young readers.

Tigress. Helen Cowcher. Illustrated by the author. Farrar. (Grades preK–3) 32 pp. ISBN 0–374–37567–4. A tigress and her cubs leave their sanctuary to find food, posing a threat to various herds of animals. The herdsmen and the sanctuary ranger respect and understand the problems faced by all involved and work together to find a solution that will not harm any of the animals. There is beauty in the simplicity of the words and drawings.

The Whales' Song. Dyan Sheldon. Illustrated by Gary Blythe. Dial. (Grades preK–3) 32 pp. ISBN 0–8037–0972–2. In a lyrical text, a young girl chooses her grandmother's vision of whales, "singing . . . dancing . . . magical . . . ," rather than her great-uncle's sour litany of "meat . . . bones . . . blubber . . . ." After a mystical midnight encounter, she hears the great whales call her name. Stunning oil paintings illustrate this plea for heightened awareness.

The World That Jack Built. Ruth Brown. Illustrated by the author. Dutton. (Grades preK–1) 32 pp. ISBN 0–525–44635–4. A simple, highly dramatic text complements beautiful illustrations. This story shows how human technology affects the environment, and it empowers young people with a feeling of "I can make it better." This book should interest any elementary school child.

Nature and life

Bigger Than a Baby. Harriet Ziefert. Illustrated in color by Laura Rader. HarperCollins. (Grades preK–3) 32 pp. ISBN 0–06–020902–2. Delightful and humorous, this book offers simple and comforting explanations for young children about growing up. It compares the behavior of babies and the developing skills and physical changes that follow. This is a good source for parents to encourage discussion and answer a child's questions.

Changes. Marjorie N. Allen and Shelley Rotner. Illustrated with full-color photographs by author Shelley Rotner. Macmillan. (Grades preK–2) 32 pp. ISBN 0–02–700252–7. Outstanding photographs illustrating the natural changes in our environment capture the mind and eye. From the caterpillar to the butterfly, from a pinecone to a giant oak tree, simple, beautifully written text engages the reader in the graceful rhythms of nature.

Cranberries. William Jaspersohn. Illustrated with photographs by the author. Houghton. (Grades 3–6) 32 pp. ISBN 0–395–52098–3. This book describes the history of the native American cranberry and how it is grown, harvested, processed and packaged. Color photographs enhance this well-designed informational book.

From Seed to Plant. Gail Gibbons. Illustrated by the author. Holiday House. (Grades K–3) 32 pp. ISBN 0–8234–0872–8. The informative text, supported by colorful illustrations, relates the life cycle of plants from seed to reproduction to maturity. The book concludes with a simple project and a page of interesting facts about seeds and plants.

The Handmade Alphabet. Laura Rankin. Illustrated by the author. Dial. (All ages) 32 pp. ISBN 0–8037–0974–9. It is difficult to imagine a simpler or more elegant initiation to the world of communication than this introduction to American Sign Language. Each letter in the manual alphabet is illustrated with the proper hand position and reinforced with a corresponding object or idea. This creative effort is a continual delight to both the eye and the mind.

On the Day You Were Born. Debra Frasier. Illustrated by the author. HBJ. (Grades K–6) 32 pp. ISBN 0–15–257995–8. This is an inspiring celebration of a child's connection to the forces that drive the spaceship Earth. Unique paper collage illustrations representing gravity, the Earth's rotation, tides, stars, air, rain, trees, animals, and people support a lyrical text that places a child within the natural world. A valuable appendix provides crucial background information about the science topics introduced in the book.

Red Leaf, Yellow Leaf. Lois Ehlert. Illustrated by the author. HBJ. (Grades preK–3) 32 pp. ISBN 0–15–266197–2. A child describes the growth of a sugar maple tree from seed to sapling. Simple, large-print text and colorful collages made from a variety of materials make this an attractive book that children will want to pick up and either read themselves or have read to them. It contains information for adults on the parts of the sugar maple tree and instructions on how to plant one.

Remember the Butterflies. Anna Grossnickle Hines. Illustrated by the author. Dutton. (Grades preK–2) 32 pp. ISBN 0–525–44679–6. Grandfather helps young Glen and Holly learn about the life cycle in nature when the children discover a dead butterfly in the garden. When Grandfather dies, the mother uses his stories to help the children understand.

Vegetable Garden. Douglas Florian. Illustrated by the author. HBJ. (PreK) 32 pp. ISBN 0–15–293383–2. This story of one garden from "spade, rake, hoe" to harvest time is presented in large, bold print and words that rhyme. No page has more than three words. The text and accompanying pen-and-ink and watercolor illustrations produce a predictable book that will become a favorite among young readers and their teachers.

Physics, technology, and engineering

Bridges. Ken Robbins. Illustrated with photographs by the author. Dial. (Grades K–6) 32 pp. ISBN 0–8037–0929–3. Hand-tinted photographs and clear, brief text describe design and structure of a variety of vehicular and pedestrian bridges. This is a fine picture book with locations of each bridge listed at the end.

Samuel Todd's Book of Great Inventions. E. L. Konigsburg. Illustrated by the author. Atheneum. (Grades preK–2). 32 pp. ISBN 0–689–31680–1. Wonderfully illustrated with colorful paintings, this book follows a little boy named Samuel Todd as he points out some often overlooked inventions that we encounter every day. Samuel goes beyond the obvious to look at those truly great inventions like the belt loop and the Thermos. This is a simple yet elegant book about wonder; hence, an important book about science.

Sea Squares. Joy N. Hulme. Illustrated by Carol Schwartz. Hyperion. (Grades preK–3) 32 pp. ISBN 1–56282–079–4. From simple counting to recognizing patterns and identifying the squares of numbers, this title presents a successful integration of science, language, and mathematics. Lovely illustrations of sea creatures and fun rhymes accompany the mathematical concepts. Factual information about the animals pictured in the story is included.

Underwater and outer space

Neptune. Seymour Simon. Illustrated with photographs. Morrow. (Grades K–5) 32 pp. ISBN 0–688–09631–X. Based on the 1989 *Voyager 2* findings, this book explains new discoveries on the eighth planet, Neptune. Beautiful full-color photographs place this distant, mysterious, giant planet into the hands of the young reader.

Under the Sea From A to Z. Anne Doubilet. Illustrated with photographs by David Doubilet. Crown. (Grades 1–6) 32 pp. ISBN 0–517–57836–0. From anemone to zebrafish, this first-rate alphabet book features interesting and unusual creatures from beneath the surface of the sea. The authors are well-known divers and photographers, and they have collected the outstanding pictures showcased here from exotic locations around the globe. Glossary.

The following list was included with an article by Carol Seefeldt (1993).

Enriching Classroom Diversity With Books for Children, In-Depth Discussion of Them, and Story-Extension Activities

Think what a difference it would make in your classroom if you merely bought, often read and discussed, and sometimes did story-extension activities related to a number of these books! Buying and frequently using diversity books with your children can make the most homogeneous group more familiar with human diversity!

Children with special situations

Caines, J. (1973). *Abby.* New York: Harper & Row.
Clifton, L. (1983). *Everett Anderson's goodbye.* New York: Holt.
(Remember books like Lionni's *Frederick* and Brown's *Arthur's eyes.*)

Cooperation

Ancona, G. (1985). *Helping out.* New York: Clarion Books.
Burningham, J. (1973). *Mr. Gumpy's motor car.* New York: Crowell.
Galdone, P. (1973). *The little red hen.* Boston: Houghton Mifflin.
Iwamura, K. (1984). *Ton and Pon.* New York: Bradbury.
Lionni, L. (1973). *Swimmy.* New York: Knopf.
Mann, P. (1966). *The street of the flower boxes.* New York: Coward, McCann & Geoghegan.

Diverse abilities: Children and others with disabilities

Aseltine, L., & Mueller, E. (1986). *I'm deaf and it's okay.* Niles, IL: Whitman.
Baker, P. (1986). *My first book of sign.* Washington, DC: Gallaudet University Press.
Bellet, J. (1984). *A-B-Cing: An action alphabet.* New York: Crown.
Bourke, L. (1981). *Handmade ABC reading.* Reading, MA: Addison-Wesley.
Brown, T. (1991). *Someone special, just like you.* New York: Holt, Rinehart & Winston.
Cairo, S. (1985). *Our brother has Down's syndrome.* Willowdale, ON: Annick Press.
Children's Television Workshop. (1980). *Sign language fun.* New York: Random House.
dePaola, T. (1981). *Now one foot, now the other.* New York: Putnam.
Frank, D. (1974). *About handicaps: An open family book for parents and children together.* New York: Walker.
Greenfield, E. (1980). *Darlene.* New York: Methuen.
Head, B., & Seguin, J. (1975). *Who am I?* Pittsburgh: Family Communications.
Heide, F. (1979). *Sound of sunshine, sound of rain.* New York: Scholastic.
Jensen, V.A. (1983). *Catching.* New York: Putnam.
Larche, D.W. (1985). *Father Gander nursery rhymes.* Santa Barbara, CA: Advocacy Press.
Litchfield, A. (1976). *A button in her ear.* Niles, IL: Whitman.
Litchfield, A. (1977). *A cane in her hand.* Niles, IL: Whitman.
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Powers, M.E. (1986). *Our teacher's in a wheelchair.* Niles, IL: Whitman.
Quinsey, M.B. (1986). *Why does that man have such a big nose?* Seattle: Parenting Press.
Rosenberg, M. (1983). *My friend Leslie.* New York: Lothrop, Lee & Shepard.
Sargent, S., & Wirt, D.A. (1983). *My favorite place.* New York: Abingdon.
Stein, S.B. (1974). *About handicaps.* New York: Walker.
Tickle Tune Typhoon. (1989). *Let's be friends* (video). Seattle: Tickle Tune Typhoon.
Wolf, B. (1974). *Don't feel sorry for Paul.* New York: Harper & Row.
Don't forget fairy tales and animal stories with antibias themes, such as "The Ugly Duckling," Lionni's Cornelius, *Steig's* Amos and Boris, *and Waber's* You Look Ridiculous.

Diverse families, special relationships

Bauer, C.F. (1981). *My mom travels a lot.* New York: Frederick Warne.
Caines, J. (1977). *Daddy.* New York: Harper & Row.
Christiansen, C.B. (1989). *My mother's house, my father's house.* New York: Atheneum.
Dijs, C. (1991). *Are you my mommy? A pop-up book.* New York: Simon & Schuster.
Eisenberg, P.R. (1992). *You're my Nikki.* New York: Dial Books for Young Readers.
Flournoy, V. (1980). *The twins strike back.* New York: Dial.
Fox, M. (1985). *Wilfrid Gordon McDonald Partridge.* New York: Kane/Miller.
Greenberg, P. (1981). *I know I'm myself because.* New York: Human Sciences Press.
Greenfield, E. (1976). *First pink light.* New York: Scholastic.
Hest, A. (1984). *The crack-of-dawn walkers.* New York: Macmillan.
Hill, E.S. (1967). *Evan's corner.* New York: Rinehart and Winston.
Hines, A.G. (1986). *Daddy makes the best spaghetti.* New York: Clarion.
Johnson, A. (1990). *Do like Kyla.* New York: Orchard.
Keats, E.J. (1967). *Peter's chair.* New York: Harper & Row.
Perry, P., & Lynch, M. (1985). *Mommy and Daddy are divorced.* New York: Dial Books for Young Readers.
Polacco, P. (1988). *The keeping quilt.* New York: Simon & Schuster.
Rice, M., & Rice, C. (1987). *All about me.* Garden City, NY: Doubleday.
Rose, D.L. (1991). *Meredith's mother takes the train.* Morton Grove, IL: Albert Whitman.

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Scott, A.H. (1972). *On mother's lap.* New York: McGraw-Hill.
Simon, N. (1976). *All kinds of families.* Chicago: Albert Whitman.
Spier, P. (1980). *People.* New York: Doubleday.
Williams, B. (1975). *Kevin's grandma.* New York: Scholastic.
Williams, V.B. (1982). *A chair for my mother.* New York: Greenwillow.
Williams, V.B. (1990). *"More, more, more," said the baby: 3 love stories.* New York: Greenwillow.

Diverse gender behaviors

Behrens, J. (1985). *I can be a truck driver.* Chicago: Children's Press.
Caines, J. (1982). *Just us women.* New York: Harper & Row.
DeGrosbois, L., Lacelle, N., LaMothe, R., & Nantel, L. (1976). *Mommy works on dresses* (C. Bayard, Trans.). Toronto: Women's Press.
English, B. (1988). *Women at their work.* New York: Dial.
Kempler, S. (1981). *A man can be . . .* New York: Human Resources Press.
Lasker, J. (1972). *Mothers can do anything.* Niles, IL: Whitman.
Merriman, E. (1972). *Boys and girls, girls and boys.* New York: Holt, Rinehart & Winston.
Merriman, E. (1989). *Mommies at work.* New York: Simon & Schuster.
Omerod, J. (1981). *Sunshine.* New York: Lothrop, Lee & Shepard.
Portnoy, M.A. (1986). *Ima on the Bima.* Rockville, MD: Kar-Ben Copies.
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Wandro, M. (1981). *My daddy is a nurse.* Reading, MA: Addison Wesley.
Waxman, S. (1989). *What is a girl? What is a boy?* New York: Harper & Row.
Winthrop, E. (1985). *Tough Eddie.* New York: Dutton.
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Bittinger, G. (1990). *Our world.* Everett, WA: Warren.
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Nickelsburg, J. (1976). *Nature activities for early childhood.* Menlo Park, CA: Addison-Wesley.
Perry, G., & Rivkin, M. (1992). Teachers and science. *Young Children, 47*(4), 9–16.
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Nickl, P. (1988). *The story of a kind of wolf.* New York: North-South Books.

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Bethel, J. (1970). *Three cheers for Mother Jones.* New York: Holt, Rinehart & Winston.
Jordan, J. (1976). *New life: New room.* New York: Crowell.
Nolan, M. (1978). *My daddy don't go to work.* Minneapolis: Carolrhoda.
Quinlan, P. (1987). *My dad takes care of me.* Willowdale, ON: Annick Press.

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Beim, L., & Beim, J. (1945). *Two is a team.* New York: Harcourt Brace Jovanovich.
Beim, L., & Beim, J. (1947). *The swimming hole.* New York: Morrow.
Clifton, L. (1976). *Everett Anderson's friend.* New York: Holt, Rinehart & Winston.
Cohen, B. (1983). *Molly's pilgrim.* New York: Lothrop, Lee & Shepard.
Corey, D. (1985). *You go away.* New York: Greenwillow.
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Hug the earth (recording). (1985). Tickle Tune Typhoon, P.O. Box 15153, Seattle, WA 98115.
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Macmillan, D., & Freeman, D. (1987). *My best friend Martha Rodriguez.* New York: Julian Messner.
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Martin, B., Jr. (1983). *Brown bear, brown bear, what do you see?* New York: Holt, Rinehart & Winston.
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African American

Boone-Jones, M. (1968). *Martin Luther King, Jr.: A picture story.* Chicago: Children's Press.
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Greenfield, E. (1978). *Honey, I love and other love poems.* New York: Crowell.
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McGovern, A. (1969). *Black is beautiful.* New York: Scholastic.
Meyer, L.D. (1988). *Harriet Tubman: They called me Moses.* Seattle: Parenting Press.

Schlank, C.H., & Metzger, B. (1989). *Martin Luther King, Jr.: A biography for young children.* Rochester AEYC, Box 356, Henrietta, NY 14467.
Showers, P. (1962). *Look at your eyes.* New York: Crowell.
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Yarbrough, C. (1979). *Cornrows.* New York: Coward-McCann.
Simon, N. (1976). *Why am I different?* Niles, IL: Whitman.

Alaskan/Eskimo

Robinson, T. (1975). *An Eskimo birthday.* New York: Dodd, Mead.
Rogers, J. (1988). *Runaway mittens.* New York: Greenwillow.
Steiner, B. (1988). *Whale brother.* New York: Walker.

Chinese American

Fogel, J. (1979). *Wesley, Paul: Marathon runner.* New York: Lippincott.
Pinkwater, M. (1975). *Wingman.* New York: Dodd, Mead.

Hawaiian

Feeney, S. (1980). *A is for Aloha.* Honolulu: University of Hawaii Press.
Feeney, S. (1985). *Hawaii is a rainbow.* Honolulu: University of Hawaii Press.
Mower, N. (1984). *I visit my Tutu and Grandma.* Kailua, HI: Press Pacifica.

Hmong

Goldfarb, M. (1982). *Fighters, refugees, immigrants: A story of the Hmong.* Minneapolis: Carolrhoda.

Interracial

Adoff, A. (1973). *Black is brown is tan.* New York: Harper & Row.
Bunin, C., & Bunin S. (1976). *Is that your sister?* New York: Pantheon.
Mandelbaum, P. (1990). *You be me, I'll be you.* Brooklyn, NY: Kane/Miller.
Miller, M. (1991). *Whose shoe.* New York: Greenwillow.
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Rosenberg, M. (1986). *Living in two worlds.* New York: Lothrop, Lee & Shepard.
Welber, R. (1972). *The train.* New York: Pantheon.

Japanese American

Bang, M. (1985). *The paper crane.* New York: Morrow.

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Avni, F. (1986). *A child's look at . . . what it means to be Jewish* (recording). Alcazar, Box 429, Waterbury, VT 05676.
Avni, F. (1986). *Mostly matzah* (recording). Waterbury, VT: Alcazar.
Greene, J.D. (1986). *Nathan's Hanukkah bargain.* Kar-Ben Copies, Inc., 6800 Tildenwood Lane, Rockville, MD 20852.
Hirsh, M. (1984). *I love Hanukkah.* New York: Holiday House.

Korean American

Pack, M. (1978). *Aekyung's dream.* Chicago: Children's Press.

Latino

Atkinson, M. (1979). *Maria Teresa.* Carrboro, NC: Lollipop Power.
Martel, C. (1976). *Yagua days.* New York: Dial.

Long, long ago

Baylor, B. (1969). *Before you came this way.* New York: E.P. Dutton. (Native American)
Chang, K. (1977). *The iron moonhunter.* San Francisco: Children's Book Press. (Chinese American)
dePaola, T. (1983). *The legend of the bluebonnet.* New York: Putnam. (Native American)
Flournoy, V. (1985). *The patchwork quilt.* New York: Dial Books for Young Readers.
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Highwater, J. (1981). *Moonsong lullaby.* New York: Lothrop, Lee & Shepard. (Native American)
Levinson, R. (1986). *I go with my family to Grandma's.* New York: Dutton.
Monjo, F.N. (1970). *The drinking gourd.* New York: Harper & Row. (African American)

Native American

Bales, C.A. (1972). *Kevin Cloud: Chippewa boy in the city.* Chicago: Reilly & Lee.
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Blood, C., & Link, M. (1980). *The goat in the rug.* New York: Macmillan.
Cameron, A. (1988). *Spider woman.* Madeira Park, BC: Harbour.
Crowder, J. (1969). *Stephanie and the coyote.* Upper Strata, Box 278, Bernalillow, NM 87004.
Hayes, J. (1989). *Coyote and Native American folk tales* (recording). Santa Fe, NM: Trails West.
Hoyt-Goldsmith, D. (1990). *Totem pole.* New York: Holiday House.
Jeffers, S. (1991). *Brother eagle, sister sky.* New York: Dial Books.
Locke, K. (1983). *Lakota/Dakota flute music* (recording). Featherstone, P.O. Box 487, Brookings, SD 57006.
Locker, T. (1991). *The land of the gray wolf.* New York: Dial Books.
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New Mexico People and Energy Collective. (1981). *Red ribbons for Emma.* Berkeley, CA: New Seeds Press.
Shor, P. (1973). *When the corn is red.* New York: Abingdon.
Smith, M.M. (1984). *Grandmother's adobe dollhouse.* New Mexico Magazine, Bataan Memorial Building, Santa Fe, NM 87503.

Spanish

Ada, A.F. (1990). *Abecedario de los animales.* Madrid, Spain: Espasa Calpe.
Baden, R. (1990). *Y Domingo, siete [And Sunday makes seven].* Niles, IL: Albert Whitman.
Blue, R. (1971). *I am here/Yo estoy aqui.* New York: Franklin Watts.
Grew, J.S. (1989). *La ratita presumida [The little conceited rat].* Barcelona, Spain: Ediciones Hymsa.
Pomerantz, C. (1980). *The Tamarindo puppy and other poems.* New York: Greenwillow.
Rosario, I. (1987). *Idalia's project ABC: An urban alphabet book in English and Spanish.* New York: Holt, Rinehart & Winston.
Simon, N. (1974). *What do I do? Que hago?* Niles, IL: Whitman.
Suárez, M. (1989). *Los colores [Colors].* Mexico City: Editorial Grijalbo.

Vietnamese American

Constant, H. (1974). *First snow.* New York: Knopf.
Macmillan, D., & Freeman, D. (1987). *My best friend Duc Tran: Meeting a Vietnamese-American family.* New York: Julian Messner.
Shalant, P. (1988). *Look what we've brought you from Vietnam: Crafts, games, recipes, stories, and other cultural activities from new Americans.* New York: Julian Messner.
(Can you think of stories that make the point that differences may be enriching? Lionni's *Fish is Fish* comes to mind.)

Appendix J

Gender Bias

The following activity was developed by Pre-K Today (1991).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES

DRAMATIC PLAY

To help rule out stereotyping, expand the prop selection in your dramatic-play area.

PLAYING WITH ROLES

Aims: Children will participate in dramatic-play situations that foster an anti-bias awareness of gender roles as they use creative-thinking, problem-solving, and social-interaction skills.

Group size: Three or four children at a time.

Materials: A variety of props which might be interpreted as gender specific, such as small, safe tools; a carpenter's apron; a typewriter; doctor/nurse props; a factory-type lunch box; a briefcase; plastic piping and wrenches; a menu and order pad; pictures of men and women doing non-stereotypical work; experience-chart paper; and markers.

GETTING READY

Read a book from the list below. (These are all books that show children how boys and girls — and men and women — can do anything.) Or, share a favorite story on a similar topic. Discuss the story and ask children to react. Consider this "groundwork" for the creative play that is to follow.

BEGIN

Stock your dramatic-play area with some of the new props and provide pictures cut from magazines of men and women doing non-stereotypical work. Be sure you also have materials that represent activities both men and women have traditionally done. (It's important to add any new props without direction or introduction, because the purpose of the first part of this activity is to observe how children choose to use them without instruction.)

Observe to see the types of play scenes children create. Will the girls use items that are often thought of as "boy" things? What about the boys? Do more boys play in the area now that there are new "male" props there? Note if, with time, children begin to shift away from traditional gender role play. If available, share more of the suggested books.

After a few days, get together to talk. You might say, "Who do you think would use a menu and order pad? Can girls be waitpersons? Can boys?" Bring the props over and take turns talking about them, encouraging children to share their thoughts and feelings.

Help children name other tools they have heard of to list on experience-chart paper. Discuss if (and how) both men and women use them. Some children may feel, for example, that a woman cannot work a chain saw, but other children will disagree. After each item on the list, check off whether a man or a woman can use it.

Over the next week, watch children as they return to play in the dramatic-play area. Has their play changed at all? How about their conversation? Periodically refer back to your list, add to it, and continue your discussion.

Remember:

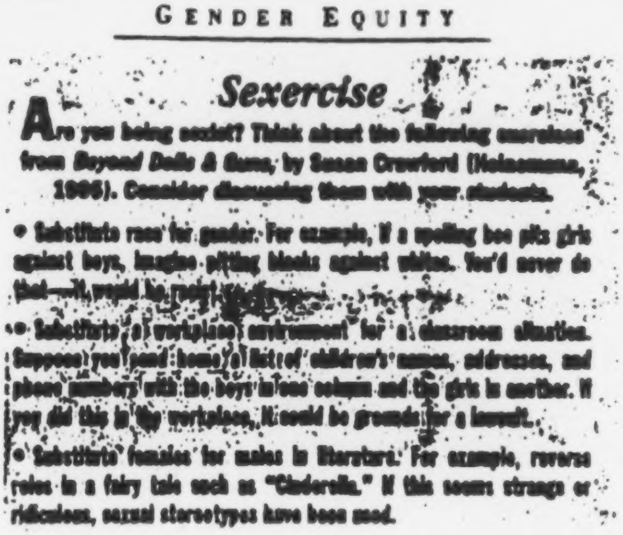
- This issue is not something that can be dealt with in one simple activity. The concept of gender identity needs to be addressed throughout the year, not only in activities but also in the way you talk with children and the model you provide. It's a good way to tune into your own biases, too.
- When you are talking about what men can do and what women can do, be careful to remain sensitive to the cultural backgrounds of your children and consider the roles that are approved of in their family settings.

BOOKS

The following books deal with the issue of gender identity.

- *Boys and Girls, Girls and Boys* by E. Merriam (Holt, Rinehart & Winston)
- *Jessie's Dream Skirt* by B. Mack (Lollipop Power)
- *My Daddy Is a Nurse* by M. Wandro (Addison-Wesley)

The following information was included with an article by Marylou Webster Ambrose (1996)



GENDER EQUITY

Sexercise

Are you being sexist? Think about the following exercises from *Beyond Dolls & Guns*, by Susan Crawford (Heinemann, 1996). Consider discussing them with your students.

- **Substitute race for gender. For example, if a spelling bee pits girls against boys, imagine pitting blacks against whites. You'd never do that—it would be racist. [illegible]**
- **Substitute a workplace environment for a classroom situation. Suppose you send home a list of children's names, addresses, and phone numbers with the boys in one column and the girls in another. If you did this in the workplace, it could be grounds for a lawsuit.**
- **Substitute females for males in literature. For example, reverse roles in a fairy tale such as "Cinderella." If this seems strange or ridiculous, sexual stereotypes have been used.**

The following list was developed by Judith Leipzig (1992).

Checklist for Self-Observation

Before you start to make changes, take a week to begin to observe yourself in your interactions with children. The following questions may be helpful in organizing your observations.

1. Look around the room several times a day. Are boys only playing with gross-motor toys and blocks? Are girls only in the housekeeping corner or at the fine-motor table? Do you personally spend little time in areas traditionally labeled for the other sex?

2. Observe the way you handle times of emotional stress for boys and for girls. Are you unconsciously distracting boys from their feelings while you give girls support for and language to describe their distress?

3. Notice what happens during cleanup times. Who helps? Does your staff try to think of imaginative ways to involve most of the children who are old enough to participate?

4. Watch carefully and note repeatedly the way you talk. Are you aware of the language you use with children? What do you focus on to praise about little girls? About little boys? Observe yourself carefully to see what you applaud, or even comment on, and what the underlying messages might be that you are sending with the words you choose.

5. Think before you interrupt any child. Ask yourself: Is it necessary? What is the child experiencing right now? How can I give him or her time to complete this and still get my work done?

6. Compare your responses to a few of the baby girls and a few of the baby boys to see if there are different patterns of care. Are you noticing the communications of preverbal girls? When you do notice them, do you put effort into deciphering their meaning? It may be helpful for staff members to take turns sitting on the sidelines and trying to write down more objective observations since it's often easier to notice behaviors when one is unencumbered and uninvolved.

7. Take a look at how the children are engaged in their play. Do all children actively participate in what's going on in the room? How often are there children sitting on the periphery of an activity for long periods of time, showing interest but not able to actually join in? What sex are they?

The following information was included in an article by Louise Derman-Sparks (1990)

LEARNING ABOUT GENDER IDENTITY

Two-Year-Olds *want to know, "Am I a girl or a boy?" They become interested in their sex/gender identity as part of a more general interest in their bodies. They begin noticing one another's anatomy and try to sort out which children are boys and which are girls.*

- **Provide matter-of-fact, simple feedback.** Two-year-olds make comments and ask questions about gender identity naturally, during toileting time, and when changing diapers or clothes. Taking advantage of these moments is the best kind of teaching. Use words such as, "Yes, you are a boy. Your body makes you a boy. Robert is a boy just like you because his body also makes him a boy." It is also helpful to give two-year-olds real words for their body parts so that being female or male doesn't seem like a mystery. Consider holding a parent meeting to talk about children's questions and appropriate responses.

IT'S IMPORTANT FOR CHILDREN TO KNOW THAT THERE'S A PLACE, AND TIME, TO EXPLORE AND EXPRESS THEIR FEELINGS.

- **Fill your environment with pictures of boys and girls** of many different racial and ethnic backgrounds, doing a wide range of activities. Post these pictures at children's eye level. Make small books together or put photographs and magazine pictures in Ziplock baggies for children to look at when they like.

Three- and Four-Year-Olds *think they know which gender they are, but are not yet completely sure what makes them a girl or a boy, or if they will remain the same gender as they grow. This is part of an ongoing process of figuring out what changes and what stays the same as you grow up. For example, in response to their teacher's question, "How do you know if you are a girl or a boy?" a group of threes and fours might say: "Boys wear pants." "Girls have long hair." "Boys don't cry, girls do." Children's ideas often reflect societal norms or stereotypes which, for many people, are no longer true. This can be very confusing.*

- **Provide many experiences throughout the year to help preschoolers understand that girls and boys can do any and all of the activities in your program.** For example, three-year-old Stephanie tells her teacher, "Sara says I'm not a girl because I always play fireman with the boys." "Do you think you are a girl?" asks her teacher. As Stephanie shrugs her shoulders, her teacher remarks, "You are still a girl. Your body makes you a girl, not how you play. Let's explain this to Sara so she understands, too."

Encourage cross-gender play by arranging the housekeeping and the block areas near each other. Add the woodworking table to the housekeeping area to create a fix-it shop. Together, make a book that shows photographs and pictures of girls and boys engaged in activities that counter gender stereotypes with descriptive lines: "Some people think girls can't build big towers with blocks. Salisa is a girl and look at the tall tower she built."

Share the book *What Is a Girl? What Is a Boy?* by Stephanie Waxman, to help children understand that their bodies determine gender identity — not their clothes, how they show feelings, how they play, etc.

Five-Year-Olds (and Many Fours) *are clearer about their gender identity. However, they try to keep each other to stereotypical "rules." This is one of the early signs of peer pressure. For example, two four-year-olds, Linda and Anita, are playing "bus." Anita is the driver. Phillip joins them and wants to be the bus driver. "Anita, you can't be the driver, only boys can do that." Anita insists equally as*

BEST COPY AVAILABLE

"DID YOU EVER HAVE BREAD WITH POCKETS IN IT?" "WE EAT FLAT BREAD AT MY HOUSE." BOOKS THAT RESPECT AND INCLUDE CULTURAL DIVERSITY CAN HELP TO INSPIRE DISCUSSIONS.

strongly that she can be the driver. Their teacher comes over and after hearing both sides says, "Phillip, I know you want to be the driver but Anisa is right. Girls can also be drivers. She was here first. What else could you be?" The children decide that Phillip will become the driver when Anisa "finishes her trip to San Francisco."

- **Listen for "discriminatory" interactions and be prepared to step in.** Remember, children need your immediate intervention and support.
- **Use storytelling with dolls to inspire discussions.** Stories you make up about everyday situations using dolls can help children learn how to stand up for themselves. (See "We're Different and ...We're Friends," November/December 1989, *Pre-K Today*, for suggestions.)

The following information is an article by Bruce Cunningham (1994).

Portraying Fathers and Other Men in the Curriculum

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Bruce Cunningham

Most teachers of young children include information on families in the curriculum. This topic offers many opportunities for children to learn about the ways family members care for one another, the activities they do together, the roles they fill, the ethnic traditions they celebrate, and the diverse configurations families take. This last item is particularly important because families with children include extended intact families, single-parent families, and every other form imaginable. *Above all, it is important that children feel good about their own families.*

One challenging aspect in teaching about diverse families is teaching about a wide variety of fathers. Many children know their fathers, yet these fathers can range from nurturant primary caregivers to remote figures who are consumed by their work. Other children know their fathers and are separated from them through career arrangements, military service, divorce, or incarceration. Some children do not know their fathers at all yet may have a substantial relationship with another male relative. Still others may know two fathers through a variety of circumstances.

Despite these variations, it is apparent that fathers are significant figures in the lives of their children through the fathers' presence or absence (Furman 1992). Several reviews of research have shown that fathers make positive contributions to their children's development in many areas, including intellectual performance, achievement motivation, self-confidence, and attitudes toward sex roles (Radin 1981; Lamb, Pleck, & Levine 1985; Pitzer & Hessler 1992). It is also apparent that children are significant figures in the lives of fathers. Popular literature has suggested a shift in the way men think of themselves (Bly 1990; Keen 1991), and many fathers are becoming more involved in the lives of their children than fathers in previous decades (Rotundo 1985; Pleck 1987). Furthermore, fathers can be involved with their children in many different ways in different types of families (McBride 1989, 1990).

Teachers and caregivers of young children have a responsibility to take into account these important and changing roles of fathers when they teach about families (Coleman 1991). With

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The "Fathers and Other Men" curriculum project was carried out with the generous collaboration of Yvonne Libby, Rita Devery, Nan Olsen, and Steven Petznick—all of whom are head teachers in the Child and Family Study Center at the University of Wisconsin—Stout.

this in mind, the staff of our early childhood education programs undertook a curriculum project that focused on fathers and other men with several different age groups of children. Ideally, this would be only one aspect of the family that is included in a curriculum, as described in the boxed section entitled, "A Curriculum about Families." The process we used in planning for this topic, the issues we encountered in developing the ideas, and the activities we implemented form the content of this article. It is offered here as insightful, helpful, and practical information to be adapted to other early childhood programs.

One challenging aspect in teaching about diverse families is teaching about a wide variety of fathers.

Get ready—Discussing your approach

This initial step in planning how to portray fathers and other men in the curriculum of your program is to discuss the experiences and attitudes you and your colleagues bring to this topic. These personal perspectives will affect the content and direction of the curriculum. For example, in our particular group one female teacher did not know her own father yet had a close relationship with a grandfather. Consequently, she advocated an approach that stressed including all male relatives within an extended family. In contrast, a male teacher in our group was very enthusiastic about keeping the focus primarily on fathers and wanted to begin the activities by asking the children what they know about fathers. By sharing and respecting these viewpoints, we were able to take an approach to this topic that was satisfactory to both of these teachers and that was sensitive to the variety of family structures represented in our particular group of children. Several issues that will spark your discussion are presented in the boxed section entitled, "*Mixed Feelings* about Fathers and Other Men."

A Curriculum about Families

Appropriate curriculum content must incorporate the diversity of children's life experiences and encourage positive relationships with their families (NAEYC & NAECS/SDE 1991). To accomplish this goal it is important to stress that there are similarities between all families and differences, too. In this way, all families can be shown to have members, but who these members are will differ from family to family. Some components to consider in your curriculum that are common to families include the following:

family members—What members are in a family (mothers, fathers, siblings, grandparents, godparents, uncles, aunts, nephews, nieces, step-relations, in-laws, family friends, pets, etc.)? How many members are there? What ages are they?

family names—What are the given (first) names and surnames (last names) of family members? What are the names of relatives (grandparents, uncles, aunts, etc.)?

family residence—Where do family members live?

family functions—How do family members communicate with each other, love and care for each other, and resolve conflicts?

family roles—Who does what tasks inside and outside the home?

family activities—What does a family do together to maintain their living space, to have fun, and to help each other?

family traditions—What holidays or events does a family celebrate, and how are they celebrated? What stories are remembered? What heirlooms are passed to each new generation?

family race and ethnic background—What is the family's history? What are the members' cultural origins? In what ways are these remembered?

family transitions—What changes has a family experienced?

In discussing your approach and related issues, consider making a flowchart or curriculum web for brainstorming and recording ideas (Levin 1986). This chart can serve as a map or guide for identifying topics you want to develop. *When it is done as a group exercise, a flowchart can also help each teacher feel as if he or she has ownership of the curriculum and a stake in its implementation. This process can also include children and parents, as they may suggest ideas that suit their own interests and needs* (Nunnelley 1990; Workman & Anziano 1993). One example of a flowchart on the topic of fathers and other men is presented in the boxed section entitled, "Flowchart of Concepts about Fathers and Other Men."

Mixed Feelings about Fathers and Other Men

The idea of including information on fathers and other men in the curriculum may be met with resistance by many teachers. The sources of this resistance can include a variety of issues, such as a personal history of relationships with fathers and men that have been abusive; anger toward unsupportive fathers who cause so many women and children to live in poverty; ambivalence toward the role of fathers (with some teachers thinking that fathers need to be much more involved in family life and other teachers thinking that fathers should be a more traditional authority figure); and the idea that fathers and men are already overly portrayed in a patriarchal society.

These issues must be acknowledged in a constructive way, and Levine, Murphy, and Wilson (1993) give several suggestions on how to do this. In working through mixed feelings about portraying fathers and other men in the curriculum, consider the needs of the children. Boys will grow up to be men. Girls will grow up to be women and relate to them in some way. Whether or not children know their fathers or have a close relationship with another adult male, they are exposed to media images of men. Some of these images are unrealistically nurturant, and many are unnecessarily violent. It is important, then, that children be purposefully exposed to a positive spectrum of male models for the sake of their current development and future lives.

Get set— Identifying resources and concepts

The availability of resources may result in expanding the flowchart or in focusing your efforts in particular areas. Because the topic of fathers and other men is not one that is frequently used in early childhood education, it is especially necessary to identify new resources, existing activities that can be modified (such as familiar songs and finger plays), and materials that can be made by teachers.

Curriculum guides for early childhood education may identify information, activities, and resources under the topics of "Father's Day" or "Families." Curriculum guides typically include information on the topics of "Mothers" or "Mother's Day," and it is possible to modify or adapt these activities to fit the topic of "Fathers and Other Men." A library is an essential source of printed resources—for example, on the names and characteristics of animal fathers—and children's books. A selection of children's books that we found most useful about fathers, male relatives, and other men appears at the end of this article.

Visual resources in the forms of posters and pictures can be used to enhance the classroom environment and for specific activities, such as a group-time discussion activity or an art project. An important source of these images is magazines not commonly found in early childhood programs that depict a variety of men in a variety of settings. These magazines can include *Ebony, Esquire, G.Q. (Gentlemen's Quarterly), Men's Health, Men's Fitness, Men's Journal, Modern Maturity, Sports Illustrated*, and *Field & Stream*. Photographs that children bring depicting men in their families can also be displayed and used in activities.

You can also use the flowchart and the available resources to identify specific concepts, pieces of information, and vocabulary about fathers and other men. These can be thought of as the content of the curriculum that the children will be exposed to or learn through the activities. Several of these concepts are more appropriate to the developmental level of 2- and 3-year-olds, such as the names of fathers and other male relatives. Other concepts are more complex and better suited to children 6 years of age or older, such as the concepts of relationships with men. A list of these concepts is presented in the boxed section entitled, "Concepts about Fathers and Other Men," and should be considered a guide rather than a comprehensive and definitive list.

Many children know their fathers, yet these fathers can range from nurturant primary caregivers to remote figures who are consumed by their work. Other children know their fathers and are separated from them through career arrangements, military service, divorce, or incarceration.

Go—
Developing and implementing activities

One way to develop activities is to work from the flowchart, resources, and list of concepts to create learning experiences about fathers and other men. Another way is to work from the areas of the classroom, such as the dramatic-play or art area, and think about how those areas can be arranged to communicate particular concepts. This can include developing activities and selecting materials that relate to fathers and other men in a variety of ways, as illustrated in the boxed section entitled, "Images of Fathers and Other Men." Skillful teacher interactions with the children as they use these materials can help to focus the children's thinking on a positive spectrum of concepts about fathers and other men. Several ex-

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Have you recruited fathers, grandfathers, uncles, older brothers, high school and college students, and other guys to help regularly with every aspect of your program? Do you encourage them to "be themselves" with the children? We don't want to promote gender stereotypes (these are activities and behaviors belonging to males, and these are activities and behaviors belonging to females). Yet neither do we want the males in our classroom and in our curriculum to be made to conform to the curriculum as we (primarily women) have evolved it. Sensitivity to this issue is essential.

Some children do not know their fathers at all, yet may have a close relationship with another male relative. Still others may know two fathers through a variety of circumstances.

amples of these activities that we found to be particularly successful include

Art—assembling a collage of pictures of men, making prints from the soles of work boots, making prints from various types of balls rolled in paint, painting a beard on a cutout face, etc.

Dramatic Play—indoor activities, such as having opportunities for cooking, cleaning, and taking care of dolls in a regular housekeeping area; dressing up in work clothes, boots, coveralls, work gloves, men's hats, and neckties; shaving in a bathroom area with an unplugged electric razor or with shaving cream and a Popsicle stick for a razor blade; outdoor activities, such as camping, fishing, etc.

Small Motor—activities that provide the opportunity to use tools, such as carpentry and woodworking tools, hand tools, wrenches, screwdrivers, pliers, etc.

Large Motor—sports activities that include a variety of dramatic-play props, such as noncompetitive and safe versions of basketball, baseball, golf, weight lifting, etc.

Group Time—adapting songs and finger plays from familiar ones to include fathers and other men; making vocabulary lists or charts about occupations, leisure activities, names for fathers, given names for fathers, why my father is special, etc.

Obviously, we are not suggesting that women never wear work boots or that all men have beards.

Bulletin Boards—assembling a collection of photographs of fathers or other male relatives of the children.

Another source of activities is the fathers or other male relatives of your group of children. You could invite fathers or other close male relatives of the children to participate in an activity you have planned or to present an activity, with your assistance and insight to ensure that it will be a successful experience. Invite a man to come as a guest speaker to share something about his life, or ask him to host a field trip, perhaps to his place of work. You may also plan a special event, such as an evening play session for fathers, men, and children consisting of typical activities in your program and games in which men and children can participate together. A Saturday breakfast and play session is another popular option. (Also see the boxed section entitled, "Children Who Do Not Know Their Fathers.")

Keep going—Evaluating and extending the curriculum

It is essential that you spend some time evaluating your efforts to judge their worth and to aid in future curriculum planning about fathers and other men. At a minimum this discussion should include using the flowchart to focus on what activities you implemented, how they went,

Images of Fathers and Other Men

The images of fathers are powerful and deeply embedded in one's culture. These images can include the father as a provider of genetic material; the father as an aloof economic provider, who is an authority figure; the father as a warm, compassionate nurturer; the father as a spiritual leader or advisor; and the father as some mixture of these images. To make this topic accessible to a group of children, it is important to present a positive spectrum of male images without presenting one type as being more or less desirable than another. This can be expressed as

> the thought that there are all kinds of fathers (as there are mothers), possessing varied strengths and weaknesses, dispositions, and physical characteristics. It is helpful for children to learn that fathers possess different interests and abilities and participate in a broad array of activities and occupations. Through discussion and looking at picture books and magazine advertisements, and viewing TV commercials and programs, children can learn that some fathers are not the principal provider—that it is acceptable for a father to be at home as the primary caregiver or that he can share roles with the mother. . . . It is important that children develop an awareness of stepfathers, single fathers, coparenting fathers, divorced fathers, adoptive fathers, gay fathers, prisoner fathers, and military fathers, and also that a man does not necessarily have to be related to them in order to share a fathering experience with them. (Givsans & Robinson 1985, p. 129)

why they went as they did, and how they might be modified or extended. Also check with the children to see which concepts need to be emphasized more specifically or on an ongoing basis.

As part of your evaluation of this topic, also, consider the responses of the fathers and men. We were encouraged by the number of fathers who chose to become involved with the daily activities. One father in particular mentioned he had long been interested in bringing an activity to do with the children, yet he had been hesitant to ask if this were possible until he read the parent letter about our efforts to portray fathers and other men in the curriculum.

Children Who Do Not Know Their Fathers

In any group of children, there are likely to be children who do not know their fathers, who are separated from their fathers, or who have a negative relationship with their fathers. Talking specifically about fathers may be uncomfortable for these children. Yet teachers of young children frequently handle uncomfortable topics—such as death, sex, or racism—by using their knowledge of a particular group of children and their knowledge of the topic itself.

To be sensitive to the needs of children who do not know their fathers, also teach about other men who serve as psychological fathers. This man may be a supportive friend—such as a male relative, a mother's boyfriend, or a male teacher—or a participant in organized activities, such as a Big Brother program or a sports program. By including these other men in your study of fathers, most children will be able to identify with at least one male figure in their lives with whom they have a positive relationship.

Sensitivity must also be shown toward parents, particularly single mothers and lesbian mothers, for whom this topic may be problematic. A parent letter explaining the rationale of the curriculum topic and specific activities in advance can help soothe concerns. Direct, personal contact is also useful in individual situations. In our experience, parents of children who did not have an immediate and/or close relationship with their fathers most appreciated having the topic of fathers and other men included in the curriculum.

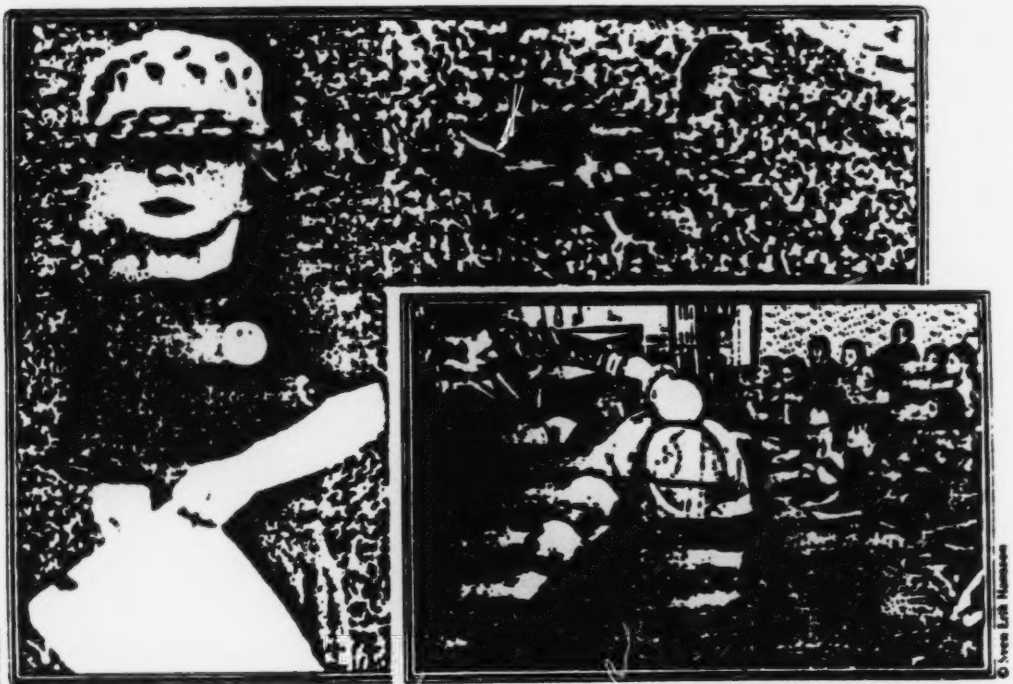
It is apparent that fathers are significant figures in the lives of their children through the fathers' presence or absence.

Because the topic of fathers and other men is not one that is frequently used in early childhood education, it is especially necessary to identify new resources, existing activities that can be modified (such as familiar songs and finger plays), and materials that can be made by teachers.

The initial step in planning how to portray fathers and other men in the curriculum of your program is to discuss the experiences and attitudes you and your fellow teachers bring to this topic. These personal perspectives will affect the content and direction of the curriculum.

In conjunction with this project, we also surveyed the fathers of children in our program. A questionnaire was mailed to each father, at his place of residence, asking how he learned about the daily events in his child's program, how satisfied he was with various aspects of the program, and whether he had suggestions and comments on what things he would like to see more or less of. Overall, the fathers were very satisfied with the way their children were benefiting from our program, their friendly interactions with staff members, and the fact that we have a male teacher on staff. They also expressed interest in having regularly scheduled parent–teacher conferences and in being able to spend time with their children in the program.

By undertaking this project we developed our own thinking about portraying families, fathers, and men in the curriculum. The children responded with interest, and many parents—fathers *and* mothers—expressed their appreciation. The following resources can assist you in your own efforts.



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Invite a man to come as a guest speaker to share something about his life, or ask him to host a field trip, perhaps to his place of work.

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Concepts about Fathers and Other Men

Physical realities of gender

—Boys grow up to be men. Girls grow up to be women.

—Boys and men are males. Girls and women are females.

—A boy has a penis, and so does a man. A girl has a vagina, and so does a woman.

—A man often grows hair or whiskers on his face.

—Whiskers can be trimmed to be a beard, a moustache, sideburns, or a goatee.

Circumstances of fatherhood

—Some children live with their fathers in the same place.

—Some children have fathers who live in a different place than they do.

—Some children have two fathers.

—Some children don't know who their fathers are.

Male relatives

—Names of male relatives include *grandfather*, *godfather*, *uncle*, *cousin*, *nephew*, and *brother*.

—A *grandfather* is my dad's dad or my mom's dad.

—An *uncle* is my dad's brother or my mom's brother.

—A *godfather* is a good friend of my dad or mom.

—Some children have a Big Brother for a friend.

—Some children have many male relatives, some have few, and others may have none at all.

Work, maintenance, and leisure activities

—Fathers can work at jobs outside the home.

—Fathers can work on farms, in factories, in offices, or in . . . .

—Fathers can be teachers, nurses, librarians or . . . .

—Fathers can stay at home and take care of their children.

—Fathers and other men serve in the armed forces or military as soldiers, sailors, aviators, marines, or . . . .

—Fathers can do many things around the house.

—Fathers can mow the lawn, fix the house, work on the car, or . . . .

—Fathers can cook food, do the laundry, vacuum the house, or . . . .

—Fathers do many things when they are not working.

—Fathers can play basketball, go fishing, go hunting, or . . . .

—Fathers go to the library, go to a museum, go shopping, cook, or . . . .

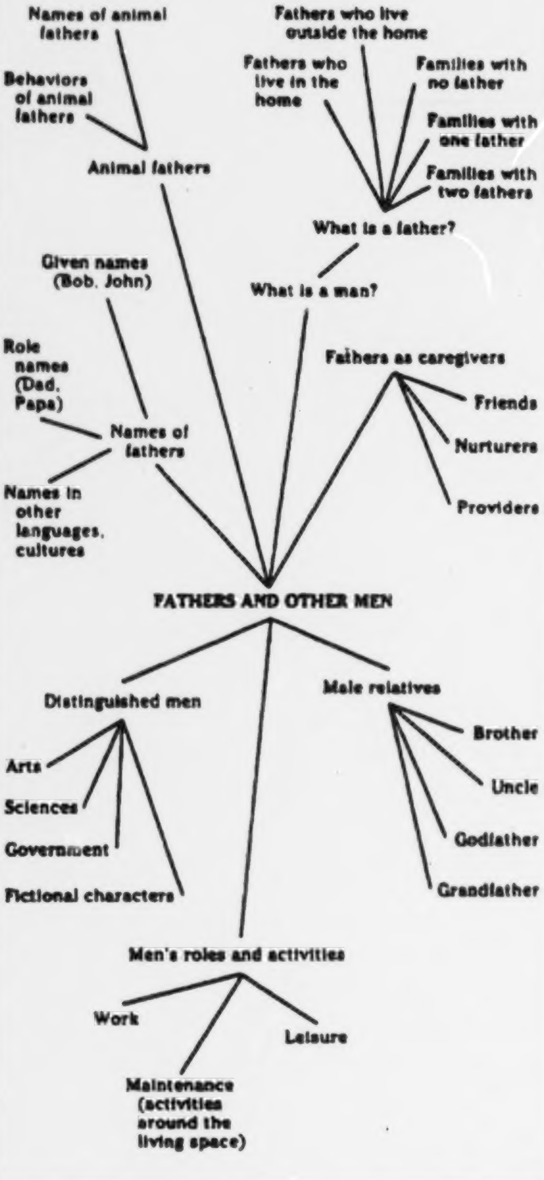
Other male animals

—Animals have fathers too.

—Some names of animal fathers are *gander*, *rooster*, *bull*, *stallion*, and . . . .

—Some animal fathers take good care of their young, such as seahorses, penguins, and . . . .

Flowchart of Concepts about Fathers and Other Men


Names of animal fathers
Behaviors of animal fathers
Animal fathers
Fathers who live outside the home
Fathers who live in the home
Families with no father
Families with one father
Families with two fathers
What is a father?
What is a man?
Given names (Bob, John)
Role names (Dad, Papa)
Names of fathers
Names in other languages, cultures
Fathers as caregivers
Friends
Nurturers
Providers
FATHERS AND OTHER MEN
Distinguished men
Arts
Sciences
Government
Fictional characters
Male relatives
Brother
Uncle
Godfather
Grandfather
Men's roles and activities
Work
Leisure
Maintenance (activities around the living space)

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Additional resources

Levine, J., D. Murphy, & S. Wilson. 1993. *Getting men involved: Strategies for early childhood programs.* New York: Scholastic.

This book provides a framework for understanding the dimensions of men's involvement in early childhood programs. Specific issues include creating a father-friendly environment, recruiting men, operating a fathers' program, and sustaining male involvement. A variety of successful programs are profiled, and an extensive list of resources is included.

Minnesota Fathering Alliance. 1992. *Working with fathers: Methods and perspectives.* Stillwater, MN: nu ink unlimited.

This book discusses fathers and the issues that arise when working with them. Specific issues include planning a program, implementing successful activities, understanding group leadership issues, and meeting the needs of particular populations, such as single, gay, and unmarried fathers.

Nelson, B., & B. Sheppard, eds. 1992. *Men in child care & early education: A handbook for administrators & educators.* Minneapolis: Men in Child Care Project.

This resource book for administrators, counselors, educators, and men in general addresses issues in recruiting, retaining, and supporting men who work in early childhood education. Specific issues include attitudes toward men in child care, thoughts and feelings of men entering the field, hiring practices, working conditions, and isolation.

Selected children's books

Bunting, E., & R. Himler. 1991. *Fly away home.* New York: Clarion.

A homeless boy lives in an airport terminal with his father, trying not to be noticed and trying to find hope.

Caines, J., & R. Himler. 1977. *Daddy.* New York: HarperCollins.

A child of separated parents describes the special activities she shares with her father on Saturdays.

Dupasquier, P. 1985. *Dear daddy*.... New York: Bradbury.

A girl writes a letter of happenings at home while her father is at work on a long sea voyage.

Hallinan, P.K. 1973. *We're very good friends, my brother and I.* Chicago: Children's Press.

A boy explains why he is glad to have a brother to play with, feel sad and happy with, or just be with.

Hazen, B., & M. Vogel. 1968. *Animal daddies and my daddy.* Racine, WI: Western.

Human fathers have the same positive characteristics of a variety of animal fathers.

Hines, A. 1986. *Daddy makes the best spaghetti.* New York: Clarion.

Corey's daddy not only makes the best spaghetti, he makes grocery shopping and bathtime fun.

Kindred, W. 1973. *Lucky Wilma.* New York: Dial.

A father and daughter who only see one another on Saturdays learn to have fun together.

Lauture, D., & J. Green. 1992. *Father and son.* New York: Philomel.

The moments shared by a Haitian father and son are depicted in vivid illustrations.

Ormerod, J. 1985. *Dad's back, Messy baby,* and *Reading.* New York: Lothrop, Lee & Shepard.

Using very few words as text, these three books show a father in various activities with a very young child.

Scarry, P., & R. Scarry. 1955. *The bunny book.* Racine, WI: Western.

A baby bunny imagines all the things he could be when he grows up, but he decides he would most like to be a dad who takes care of children.

Scheller, M., & K. Narahashi. 1992. *My grandfather's hat.* New York: Margaret K. McElderberry.

A young boy inherits his grandfather's hat and the memories to go with it.

Steptoe, J. 1980. *Daddy is a monster... sometimes.* New York: J.B. Lippencott.

Two African American children relate the incidents that make Daddy a monster in their eyes.

Zolotow, C., & B. Shecter. 1971. *A father like that.* New York: HarperCollins.

A young boy who never knew his father tells his mother how ideal his father would have been.

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Giveans, D., & M. Robinson. 1985. Fathers and the preschool-age child. In *Dimensions of fatherhood*, eds. M.H. Hanson & F.W. Bozett, 115–40. Beverly Hills: Sage.

Keen, S. 1991. *Fire in the belly: On being a man.* New York: Bantam.

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McBride, B. 1990. The effects of a parent education/play group program on father involvement in child rearing. *Family Relations* 39: 250–56.

National Association for the Education of Young Children & National Association of Early Childhood Specialists in State Departments of Education. 1991. Guidelines for appropriate curriculum content and assessment in programs serving children ages 3 through 8. *Young Children* 46 (3): 21–38.

Nunnelley, J.C. 1990. Beyond turkeys, Santas, snowmen, and hearts: How to plan innovative curriculum themes. *Young Children* 46 (1): 24–29.

Pitzer, R., & J. Hessler. 1992. What do we know about fathers? In The Minnesota Fathering Alliance, *Working with fathers: Methods and perspectives*, 1–35. Stillwater, MN: nu ink unlimited.

Pleck, J. 1987. American fathering in historical perspective. In *Changing men: New directions in research on men and masculinity*, ed. M.S. Kimmel, 83–97. Beverly Hills: Sage.

Radin, N. 1981. The role of the father in cognitive, academic and intellectual development. In *The role of the father in child development*, ed. M. Lamb, 429–57. New York: Wiley.

Rotundo, E.A. 1985. American fatherhood: A historical perspective. *American Behavioral Scientist* 29 (1): 7–25.

Workman, S., & M. Anziano. 1993. Curriculum webs: Weaving connections from children to teachers. *Young Children* 48 (2): 4–9.

For further reading

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Meyerhoff, M.K. 1994. Viewpoint. Of baseball and babies: Are you unconsciously discouraging father involvement in infant care? *Young Children* 49 (3): 17–19.

Robinson, B.E. 1988. Vanishing breed: Men in child care programs. *Young Children* 43 (6): 54–58.

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The following article was written by Karyn Wellhousen (1996).

Do's and Don'ts for Eliminating Hidden Bias

Karyn Wellhousen

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As children arrive in Ms. Sanchez's classroom, she greets each one and collects their homework. Margie enters the class and hands Ms. Sanchez her homework.

"Thank you, Margie," says Ms. Sanchez. "You always bring your homework back on time—and what neat handwriting!" Margie beams with pride.

Rick enters with his homework. Glancing over his paper, Ms. Sanchez comments, "Good, Rick. It looks like you've got them all right again! I think math is one of your best subjects." Rick chooses to work on an enrichment math worksheet while waiting for class to begin.

As Ms. Sanchez collects the children's field trip forms, Elaine approaches her and begins to discuss her lost cat. Ms. Sanchez listens intently, but soon Matthew arrives at her desk. At first he waits, but then begins to jump up and down on one foot. He walks between Elaine and Ms. Sanchez and begins explaining about his lost field trip form. In an effort to address this problem, Ms. Sanchez tells Elaine to return to her seat and asks Matthew where he thinks his form might be.

Once the morning tasks are completed, Ms. Sanchez begins the class with a discussion about the field trip. "What have we already learned about the fire station?" she asks. Carmen raises her hand and Ms. Sanchez calls on her. "We're going to one tomorrow," she says.

Ms. Sanchez: "Okay. Carlos?"

Carlos: "We will see firemen there."

Ms. Sanchez: "Right. And what is their job, Carlos?"

Carlos: "They stay there in case there is a fire and they have to put it out."

Ms. Sanchez: "Very good. Since we know the firemen must stay at the fire station in case there is a fire, what might we expect to see there?"

Several children raise their hands, but before Ms. Sanchez can call on someone, Elise calls out: "We'll see things like in our house."

Ms. Sanchez: "Remember the rule. Wait until you're called on."

Michael raises his hand and is acknowledged: "We might see beds, and a kitchen."

Daniel calls out: "And a T.V. and Nintendo so the firemen have something to do while they're waiting to put out fires."

Ms. Sanchez: "That's right. We might see all those things."

Ms. Sanchez then directs children toward learning centers that reflect the fire station theme. Four boys rush to the block/manipulative center and begin cooperatively building a fire station with Legos™.

Four other children enter the dramatic play area, which has been converted into a fire station. The area has appropriate dress-up clothes and hats, and pictures of firemen in a variety of roles. As Constance pulls on the fire boots and hat, Romara says, "You can't wear those. Girls can't be firemen. You'll have to cook for us."

Ms. Sanchez's attention is pulled toward a loud discussion in the discovery center, where she resolves a disturbance between two boys. Then LaToya, frustrated and almost in tears, says, "I want my fire station to stand up but it keeps falling over." Ms. Sanchez sits down and works on the project as LaToya watches with relief.

An observer in this classroom might note that Ms. Sanchez seems to care about her students, and that she believes children learn by being involved. She greets each student at the door, plans field trips related to the current unit of study, uses a learning center approach that incorporates a variety of materials and activities, engages children in discussions and shows concern for their individual problems. Her concern is genuine and she appears to treat her students equally.

In the above scenario, however, Ms. Sanchez did not treat all students the same. She treated the boys in her classroom very differently from the way she treated the girls. The bias exhibited was so subtle that most teachers and other adults would not easily recognize it. That is why gender bias has been labeled "the hidden bias."

More than 20 years of research on teachers' interactions with children show that teachers do treat girls and boys differently and that those differences have a startling effect on the children. Adolescence is when the effects of long-term gender bias become most apparent (Sadker & Sadker, 1994), as exhibited in declining academic performance and diminished self-esteem. Early on, girls and boys learn stereotyped gender roles, which are reinforced throughout their school careers with damaging results.

For several reasons, teachers, administrators and parents may not know how prevalent gender bias is in early education. First, the habit of treating people differently according to gender is common and widely accepted; thus, it often goes unnoticed or unquestioned. Second, exposure to bias begins long before formal schooling. By the time children enter school, they have already learned to behave according to stereotypes. Finally, well-meaning teachers and parents do not always recognize the bias exhibited in their own behavior and, therefore, do not attempt to change it.

This article provides preschool and primary grade teachers with guidelines to help eliminate overt, as well as less obvious, forms of gender bias. The list of "Do's and Don'ts" can help teachers become aware of common teaching practices that perpetuate bias. Some of the mistakes made by Ms. Sanchez in the opening scenario will be addressed. The first step toward making a change is being aware of gender bias and accepting that it is a significant problem in classrooms.

". . . **when** teachers wait 3 to 5 seconds for a response, the students' answers are longer and of higher quality . . ."

DO'S AND DON'TS FOR ELIMINATING GENDER BIAS

Do give girls and boys equal time and attention. Don't give boys more attention because of their activity levels.

Teachers call on and interact with boys more than girls (Sadker & Sadker, 1994). This is probably not intentional. During the numerous teacher-student interactions that occur over the course of the school day, boys use creative and effective techniques to catch the teacher's attention. Boys quickly raise their hands to respond or contribute to discussions, wave their hand around and up and down, change the arm they have raised when it gets tired, jump out of their seat and make noise or plead with the teacher to call on them. Girls, however, raise their hand but will soon put it down if they are not acknowledged. As a result, teachers call on boys and interact with them most of the time, while girls' passive, compliant behavior often means they are ignored.

Preschool and primary grade children can get the teacher's attention in a variety of ways: hand raising, tapping, pulling, crying, jumping, screaming, creating a disturbance or acting out aggressively. In the opening scenario, Matthew gets the teacher's attention by first jumping up and down, then walking between Ms. Sanchez and Elaine, and finally by verbally interrupting their conversation. Teachers should record who is being called on the most, and observe what kind of behavior gains these children the majority of the attention.

Do give girls and boys equal time to respond in discussions. Don't give preferential treatment.

May Budd Rowe (1974), a pioneer in the study of wait time, concluded that when teachers wait 3 to 5 seconds for a response, the students' answers are longer and of higher quality, more students will participate in discussions and children's confidence increases. Wait time sends a message to students that teachers are confident students will have a useful response, and that teachers are willing to wait for it.

Girls will find the 3 to 5 seconds of wait time especially beneficial because they are more likely to formulate their answers cognitively before they verbalize them (Sadker & Sadker, 1994). Unfortunately, teachers do not give girls the extra time they need. In fact, they usually allow girls less wait time than they do for boys. When a girl does not respond immediately to a question, teachers will quickly call on another student. In contrast, teachers allow boys the suggested 3 to 5 seconds of wait time to respond. Perhaps teachers are trying to avoid embarrassing girls. Unfortunately, they set up a pattern of behavior that will be repeated over and over.

In addition to allowing boys more time to respond, teachers often extend boys' answers by asking a follow-up question or by asking them to support their previous response. Girls are more likely to receive an "accepted" response from teachers such as "Okay" or "Uh-huh." In the opening scenario, Ms. Sanchez extended Carlos' answer by asking him a second question. Carmen's answer prompted only the comment "Okay." These behaviors send a very negative message about the importance of girls' contributions to class discussions.

Do make the same rules apply to both girls and boys. Don't allow boys to call out answers while reminding girls to follow the rules.

Teachers tolerate more calling out from boys than from girls. Boys call out answers (when the teacher does not call on them) eight times more often than girls do (Sadker & Sadker, 1994). Teachers often respond to boys' calling out, thus reinforcing the behavior. When girls call out, however, teachers are more likely to remind them that they are not following the class rules. In the opening scenario, Elisa enthusiastically responds to Ms. Sanchez's question during the class discussion about the fire station. Rather than accepting Elisa's contribution, however, the teacher reminds her to follow the class rule that she should first be recognized by the teacher before answering. Yet when Daniel excitedly blurts out an answer, the teacher rewards his response. Over time, this inequity gives the message that what girls have to say is not as important as boys' contributions. The hidden inference is that it is more important for girls to comply with rules. As a result, girls receive fewer opportunities to participate in class discussion, less feedback from teachers, less time to respond to questions and more reminders not to call out answers. When this occurs over a period of time, girls stop trying to contribute to class discussions.

Do give girls and boys the same opportunities. Don't segregate for classroom duties, competition or organization.

During early childhood, boys' and girls' gross motor skills are equally advanced. Teachers, however, tend to assign classroom duties according to gender. No logical reason exists for assigning lifting and carrying tasks to boys while assigning girls tasks that require no physical exertion. This distinction between task assignments reinforces inaccurate stereotypes about girls' and boys' abilities.

Using gender to divide the class for competitive games or activities is also inappropriate. Teachers should ask themselves, "Would it be appropriate to identify teams by ethnicity or some other physical attribute?" Teachers who divide children into groups by gender would immediately see the inappropriateness of setting up a competition between children who are slender and those who are not. One group of kindergarten children formed a "peanut butter and jelly line" at the teacher's request. The children dutifully lined up in a boy, girl, boy, girl sequence. The teacher saw no harm in this practice until she was asked if it would be appropriate to line children up according to skin color and refer to it as the "Oreo cookie line." Teachers need to reevaluate their customary practices and question their appropriateness.

Do praise both girls and boys for their ability. Don't praise girls only for appearance.

In one area females usually receive more attention than boys—physical appearance. Girls receive compliments more often than boys on their clothing, hairstyle and overall appearance (Sadker & Sadker, 1994). This emphasis on appearance also influences how their school work is evaluated (Dweck, Davidson, Nelson & Enna, 1978). Girls receive praise for neatness while boys receive recognition for academic achievements. Ms. Sanchez complimented Margie on her neat handwriting, while praising Rick for his math abilities. With such different kinds of praise, teachers send implicit messages to students about what is important, valued and recognized; for boys it is learning and for girls it is appearance. Young children value their teachers' praise and try hard to win their approval. Girls and boys quickly learn the different means to this end.

Do challenge girls and boys. Don't promote learned helplessness in girls.

At school, as well as at home, adults challenge boys to find solutions to problems while they yield to girls' requests for assistance (Rothbart & Rothbart, 1976; Sadker & Sadker, 1994). While adults may feel they are being helpful and alleviating anxiety when they assist rather than challenge girls, they are actually sending out negative feedback that tells girls, "I know you are not capable, therefore I will help you." LaToya exhibited learned helplessness when she expressed her frustration about her art project to Ms. Sanchez. Rather than express her confidence in LaToya's abilities (as she did with the boys in the block center), Ms. Sanchez made the common mistake of doing the project for LaToya as LaToya passively watched. This learned helplessness (Dweck & Elliott, 1983) results in girls showing less persistence and giving up more often. They develop a low sense of self-esteem and higher expectations for failure. These feelings increase over time and are believed to be largely responsible for girls' diminished achievement in middle school. In order to protect themselves from more failure, girls eventually choose less demanding courses and careers.

Do use non-biased language, titles and labels. Don't use the pronoun "he" when referring to inanimate objects or unspecified persons.

Language helps children learn about gender roles. The English language, unfortunately, presents "maleness" as the norm, and children interpret the predominance of male terms to mean there are more males than females (Sheldon, 1990). They also interpret labels (such as policeman) literally and use them to determine which toys, activities, behavior, roles and jobs are acceptable according to one's gender. The teacher and children used the term "fireman" consistently in the opening discussion and the well-stocked dramatic play area only exhibited pictures of male firefighters. This reinforced Romara's stereotypes about men's and women's roles. To provide all children with equal access to the myriad of life choices, teachers should use language that does not perpetuate bias. Examples of nonbiased labels for careers typically addressed in early education include "letter carrier," "police officer" and "firefighter." If teachers are not familiar with a nonbiased term they may consult *The Non-Sexist Word Finder: A Dictionary of Gender-Free Usage* (Maggio, 1987), or ask the children to suggest "fair" terminology.

Do check to see how children spend their time. Don't let children miss valuable experiences.

Children need to be encouraged to take part in a variety of activities over the course of a school day. It is vital to make available materials and activities that will lay the foundation for young children's later learning. Blocks, Legos™, Tinker Toys™ and Lincoln Logs™, for example, require exploration, experimentation and discovery. Play with these materials provides practice for skills that will be later needed for understanding mathematical and scientific concepts. Dramatic play experiences promote the development of language, role-playing skills and imagination. Both boys and girls need ample time with a variety of materials and activities to be successful in later academic work. Most of the children in Ms. Sanchez's class "voluntary segregated" themselves in the learning centers. The boys in the class dominated the block and discovery center, for example.

Derman-Sparks (1989) suggests that teachers observe and record children's play choices over two weeks. If their play choices tend to be divided along gender lines, teachers should reorganize the environment by duplicating popular areas and introducing additional materials.

Do plan activities to specifically address the issue of gender. Don't ignore children when they make sexist remarks.

Teachers should talk openly with children about "fair and unfair" treatment. Teachers are in an excellent position to gently challenge children's misconceptions and stereotypes about gender. They can plan activities that demonstrate males' and females' similarities, such as making a class book celebrating things that both girls and boys can do. Each page of the book could begin with the statement "Both girls and boys can . . ." and each child can finish the statement and illustrate the page.

Children's sexist remarks should not go unnoticed or unchallenged. Teachers should discuss the incident as soon as possible with the children involved, but avoid simply preaching about the inappropriateness of the incident. Romara was unfair to Constance when he told her she must cook for the firefighters rather than play the role of firefighter, yet he was expressing what he believed to be correct. It was Ms. Sanchez's responsibility to step in and provide children with another perspective.

Do provide children with bias-free role models. Don't perpetuate stereotypes through instructional materials.

Teachers can support their gender bias-free environment by showing children role models that reflect this position. Role models may include people from the community who have nontraditional careers or family members who talk with the class about the nontraditional responsibilities in the home.

Visual displays can also be used to present role models to children. Commercial visual materials should be checked for bias. Teachers can create their own displays that depict males and females engaged in similar recreational activities, as well as similar jobs at home and work. Pictures can also be used to show how *all* people, regardless of gender, experience the same emotions.

Including children's literature in the curriculum is an excellent way to provide positive role models. Teachers should first review books in their class libraries using a resource such as *Guidelines for Selecting Bias-Free Textbooks and Storybooks* (Council on Interracial Books for Children, 1980). Next, they should add books that represent a fair number of male and female characters. Finally, books should show nontraditional main characters such as adventurous, risk-taking females and nurturing males. Ms. Sanchez had an excellent opportunity during the unit on firefighters to stress that women can become firefighters or choose any other profession. This idea could have been reinforced through children's books, picture displays and by inviting people with nontraditional careers to visit the classroom.

Conclusion

Although research on gender bias in education dates back more than 20 years, it is still rampant in classrooms today. Teachers may be unaware of bias in their interactions with boys and girls or deny that it exists. The author hopes these suggestions will encourage teachers to examine their own behavior in regard to differential treatment of boys and girls. By reviewing the list and supporting information, teachers can become more knowledgeable about this hidden bias and learn how to change their behavior to provide the best education for *all* children.

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Appendix K

Multicultural Materials

The following information was developed by Louise Derman-Sparks (1991)

PROGRAM CHECKLIST

Is Your Environment Bias-Free?

Children, their families, and staff need to see and interact with materials that reflect themselves as well as a variety of cultures, gender roles, ages, and abilities. Check this list to be sure your setting is sensitive and respectful to all people.

We display printed materials such as photographs, posters, and works of art that reflect:

☐ the racial and cultural groups of children and adults in our program as well as other people in our community and country

☐ a balance of men and women doing non-stereotypical jobs in and out of the house

☐ elderly people of various backgrounds doing recreational and work activities

☐ differently abled people of various ethnic backgrounds working and playing together

☐ varied family groupings such as single-parent families, two-female and two-male families, extended families, biracial families, and family members with different abilities.

Our books provide accurate rather than stereotypical information and reflect a variety of diversity. At least a few books depict a diversity of:

☐ gender roles

☐ racial and cultural backgrounds

☐ special needs and abilities

☐ occupations and ages, showing all of the above people living contemporary, everyday lives

☐ celebrations

☐ family lifestyles

☐ languages (including Braille and sign language).

In our dramatic-play area, we have:

☐ props and space that foster imaginative play in rooms other than a kitchen/home area

☐ what might be considered male and female work and play clothes

☐ cooking and eating props, work tools and clothes, personal objects, and holiday celebration items that reflect a variety of cultures

☐ props that acknowledge different abilities, such as a child-sized wheelchair, crutches, braces, canes, and unbreakable eye glasses.

In our program:

☐ children have opportunities to see and hear various languages including sign and Braille

☐ the music we play regularly reflects a variety of cultures

☐ our manipulatives don't provide stereotypical images such as cowboys and Indians. Instead they include family and community helper figures, puzzles, lotto games, and miniatures that depict diversity in race, gender, physical abilities, and occupations.

In the art area, we have:

☐ shades of tan, brown, and black paint; paper, crayons, collage materials; and play clay

☐ mirrors for children to check their own physical features

☐ artwork by men and women of various backgrounds depicting people of many cultures.

Our dolls are reasonably authentic-looking and represent:

☐ a balance of all major groups in the contemporary United States — White, Black, Latino, Asian/Pacific, and Native American

☐ males and females with a variety of clothes

☐ different abilities by including props such as a doll wheelchair, crutches, leg braces, eye glasses, and a guide dog!

Anti-Bias Materials

Look over the materials you have. If you find ones that foster stereotypes, consider these suggestions.

☐ ***Materials with inaccurate or stereotypical images*** — Help children identify and critique these unfair pictures. (This is a great idea for a group-time discussion.)

☐ ***Alphabet books, posters, and charts that use stereotypical illustrations*** — Often alphabet books have stereotypical illustrations such as "I is for Indian." Paste an accurate picture over the stereotypical one. Many commercial posters and charts show only White, able-bodied children in traditional gender roles. Create diversity by pasting new pictures over some of the old ones.

Create new materials with a little help from parents and friends.

☐ ***Picture files*** — Look through magazines and calendars for accurate, non-stereotypical pictures of people of color, people with varying abilities such as hearing or vision impairments and orthopedic conditions, and men and women in non-traditional roles. (Be careful that you don't select only exotic images that depict people at special celebrations rather than daily life.)

☐ ***Photographs*** — Take pictures of your children, families, people in the community, and people you meet on travels. (You can also use these along with pictures from your picture file to make books such as "All the Things That Girls and Boys Can Do."

☐ ***Posters*** — Organizations concerned with the rights of children, women, people of color, and the disabled often have good posters. ☐

"Program Checklist" and "Anti-Bias Materials" were adapted with permission from Anti-Bias Curriculum: Tools for Empowering Young Children by Louise Derman-Sparks and the A.B.C. Task Force (NAEYC).

The following information was developed by Elizabeth Keating (1996).

Community Connections

The support of Native Americans in the San Francisco Bay Area has been central to Hintil's success. Adapt these ideas to your own community, cultures, and setting.

Get parents involved. Parents share skills and time in the classroom, raise funds at local powwows, and lead field trips to museums, parks, and pueblos.

Recruit volunteers. Students from local universities and high schools tutor children after school. Artists, storytellers, and elders visit and share their knowledge.

Take advantage of local resources. The Oakland Office of Indian Education provides consultants, videos, and books. Hintil plans events and shares resources with such groups as the Intertribal Friendship House and the Urban Indian Child Resource Center. Hintil preschoolers use computers at a nearby elementary school once a week.

Team up with groups that share your goals. The Talking Circle curriculum was made possible by a grant awarded to Hintil and 10 other organizations that work to support Native American children and to prevent drug and alcohol abuse in older children.

including pottery, weaving, and beadwork — are everywhere. Staff members, the majority of whom are Native American, act as role models for children.

The Hintil Kuu Ca program draws on Native American culture in other ways as well. Here are some examples:

Tribal Talks. At the initial meeting with parents, the teacher records information about the family's tribe. She then creates a symbol of the child and her family and tribe to display on the classroom wall. At circle time, children introduce themselves and talk about their tribes. Teachers from the same tribe may provide more information.

Preschool Show-and-Tell. Three- and four-year-olds focus on a particular tribe. Learning is experiential and hands-on. Staff members and parents might bring in artifacts from that tribe, demonstrate a tribal dance, share a skill like basket-weaving, or wear a traditional costume and explain its meaning.

Kindergarten Creations. During this year, children begin to produce their own products. They make jewelry out of beads and create fabric paintings that incorporate traditional designs. The materials for all activities feature Native American symbols. In the math center, children match pictures of baskets, pottery, and drums. Music and movement activities explore Native American dances and instruments. The language center features stories and legends from a variety of tribes, as well as from other ethnic groups. And cooking and science activities make use of the center garden, which is planted with corn and traditional herbs.

Circle Sessions. Two years ago, Hintil founded Talking Circle, in which children meet once a week to share a traditional story. After the teacher tells the story, she passes an object, such as a feather, around the circle. Whoever is holding the feather is allowed to speak without being interrupted. "Talking Circle is a tradition among our people," says Beltran. "By sitting in a circle and talking about problems, we build our community and pass along our values." Each month the circle focuses on a different topic, such as the nature of friendship, making choices, or nutrition.

Teachers adapt Talking Circle to children's interests and abilities. Two-year-olds learn to sit still in a circle for a few minutes. Threes practice taking turns. Fours listen to a story for 15 minutes, then start to share information and experiences. Kindergartners discuss feelings, emotions, and ethical questions in greater depth.

Moving Into the Future

"We've come a long way since my parents were sent to boarding schools, but there's still a lot of work to be done," says Beltran. "Our goal is to give our children all the skills they need to be successful in school. We want them to be confident and happy children who are proud of themselves, their families, and their heritage." — *Elizabeth Keating*

The following article is by Kelli M. Gary (1996).

Staff Workshop

Diversifying the Shelves

BY KELLI M. GARY

Your classroom library should include literature that reflects a variety of cultures. With this workshop, staff members can select multicultural books together.

Objectives

- To learn to evaluate children's books for cultural diversity and appropriate multicultural content
- To create a checklist for choosing multicultural books
- To identify the books you'd like to acquire

Workshop Warm-Up

In advance, ask staff to bring in two types of books — those they consider multicultural and those they feel are not culturally appropriate. Set up one table to display the first group and one to display the second group.

Staff Activities

■ **Discuss the samples.** Ask participants to break up into several small groups. Then have them talk in detail about the criteria they used to decide whether the books they brought fell into the first or second group.

■ **Generate a checklist.** Bring the groups together. Then, on a sheet of chart paper, have staff list the attributes that make a book culturally appropriate and those that make it inappropriate. For example, they might include "depicts people from a variety of cultures" and "shows racial stereotypes." In the future, your staff can use this list to evaluate books for your program.

■ **Examine your program's needs.** List all the ethnicities, languages, races, and family structures that your program serves. Ask staff to rate how well they think their library reflects this diversity. Conversely, how well do the books the library offers help children learn about cultures that aren't represented in your program?

■ **Compile a wish list.** Identify the books you'd like to add to your program. Then come up with ideas for acquiring the books — such as by asking for donations or sponsoring a multicultural-book fundraiser. Set a goal of adding the books to your library within a certain time period.

Finding Multicultural Books

- Large publishers of trade books may have catalogs of books about different cultures, and many small publishers specialize in such works. Check your public library for reference books that list multicultural titles (these are often organized by grade level).
- Small bookstores or gift shops in your area may cater to the needs of African, Asian, Latino, Native American, or other cultures.
- Large bookstores often have special sections of multicultural and multilingual books.
- The Cooperative Children's Book Center annually reviews books about African, Asian, Latino, and Native American cultures. For information, contact the center at the University of Wisconsin-Madison, 4290 Helen C. White Hall, 600 N. Park St., Madison, WI 53706. Or call (608) 262-3721.

The following suggestions for obtaining materials was developed by Maureen Cech (1991).

> This does not mean a major outlay of funds! There are many sources for both no-cost and low-cost visual props. Remember to mention to the distributor why you need these and how they will be used. This may prompt more free posters and brochures as new materials are produced.
>
> - The artwork of parents, volunteers, children and educators is free and often the most relevant.
> - Back copies of magazines such as **International Wildlife, China Pictorial, Japan, Equinox** and **National Geographic World** can be bought from secondhand bookstores or thrift shops. Preview pictures for bias and relevancy; for example, one family living in the rain forest of Brazil does not represent all Brazilians.
> - The Canadian International Development Agency (CIDA) offers posters with beautiful photographs of children and families from many backgrounds. Free poster kits are available by writing to CIDA, 200 Promenade du Portage, Hull, Quebec K1A 0G4. Use these judiciously to depict children in both urban and rural settings.
> - Multiculturalism Canada publishes a series of resource guides for educators on Multiculturalizing through Play, Physical Education and Recreation, Parent Involvement, and Children's Literature. This series and the Together We're Better kit are available free from Multiculturalism Canada, Ottawa, Ontario K1A 0M5.
> - Inuktitut alphabet posters and posters of Inuit children are available free from the Department of Northern Affairs, Ottawa, Ontario K1A 0H4.
> - Embassies and consulates offer pamphlets, magazines, and posters from their countries. Consult the telephone directory for individual listings. Again, check pictures for bias.
> - Books with difficult text sometimes offer beautiful illustrations. Create a new story to suit the pictures. One example is **Who Hides in the Park?** (Warabe Aska, 1986).
> - The United Nations High Commissioner for Refugees, United Nations, Grand Central P.O. 20, New York, NY 10017 offers low-cost poster sets, wall calendars, and a monthly magazine, **Refugees**. Donations are welcome.
> - Office for Civil Rights, U.S. Dept. of Education, 330 C St. SW, Washington, D.C. 20202 offers a wide selection of free pamphlets on multiculturalism.
> - The National Association for the Education of Young Children produces low-cost posters depicting inter-racial friendships. For a free catalogue write to NAEYC, 1834 Connecticut Avenue NW, Washington, D.C. 20009-5786.

Appendix L

Language And Multicultural Education

The following article is by Rebeca Maria Barrera (1996).

What's All the Fuss? A Frank Conversation about the Needs of Bilingual Children

by Rebeca María Barrera, MA

"I don't want you *ponga* any *mantequilla* on my *pan*."

A typical morning before school and the creative three year old invents a new way of asking you not to butter his bread. To some, the phrase is affirmation that children cannot learn two languages, that they mix the rules and words and don't learn either language very well. To the skillful teacher, substituting words is a normal step in extending language. Children will do this in every language, including English. What mother hasn't heard her toddler say, "I want the *fuzzy*," to describe a stuffed animal for which he has no other word.

Photograph by Bonnie Neugebauer

So what's the *fuss* about bilingual education, and why do children in the United States need to learn any languages other than English?

Well, the *fact* is that *children already know other languages*. This does not mean they don't speak English also; but if English is not the language of the home, then it is likely that they will need support in gaining skill in English, their second language.

"How did we end up with these other languages?" you ask. "Shouldn't immigrants learn English if they want to live here?"

In *fact*, immigrants do want to learn English, and most do. However, the 50 states that make up our nation started out as 13 United States, and we have added other territories over the last 200 years. When Puerto Rico became our territory just a few decades ago, we added five million Spanish speakers, all citizens. The Treaty of Guadalupe-Hidalgo, which ceded roughly half of Mexico to the United States, added most of the southwest, including California. These residents were also Spanish speakers and their ties to Mexico continued to exist long after they became U.S. citizens. The treaty, by the way, guaranteed all these residents the right to retain their language, culture, and property. The addition of Hawaii and Alaska added even more diversity. And let's not forget that the first Americans had their own languages long before any European settlers came here.

Perhaps a more important factor is that language is closely tied to culture, and culture is implicitly tied to *identity*. Identity is essential to self-esteem, a quality without which it is difficult to thrive. It is a very natural behavior to retain one's identity and language of origin, certainly not an un-American act. In fact, it is quite useful to our nation that many of us be bilingual so that we can be successful players in a global economy. Our ability to maintain trade and diplomatic relations with other nations will be dependent to some extent on our ability to communicate and understand the cultural innuendoes of other people.

Let's Look at the Numbers

According to the U.S. Bureau of the Census (1990), almost 32 million persons in the United States speak a language other than English in the home. One in five school children (ages 5-17) speak languages other than English. Of these 6.3 million children, approximately two-thirds speak Spanish.

Which languages are spoken by children and which are spoken by their elders?

- Of the 6.3 million school age students that speak a language other than English at home, 4.2 million speak Spanish.
- French is spoken by 269,000 school age students.
- Chinese languages are spoken by 219,000 students.
- German is spoken by 183,000 students.
- Other languages spoken by more than 100,000 students are Asian, including Vietnamese, Asian Indian, Korean, Filipino, i.e., Tagalog or Ilocano.
- Approximately 14% of the total population of non-English speakers are aged 65 and older.
- There are ten Northern and Eastern European languages in which 40% or more of speakers are aged 65 or older — Slovak, Yiddish, Finnish, Lithuanian, Ukrainian, Polish, Hungarian, and Swedish.
- Almost 25% of German speakers are in the oldest age group.

Source: U.S. Bureau of the Census, 1990.

A Good Foundation in the Home Language Helps Us Learn a New Language Faster

My mother was born in Laredo, Texas, as a U.S. citizen. After the untimely death of her mother, she and her three siblings, all under six years old, were sent to Mexico for a few years to be raised by their aunts. When their father remarried and they returned to the United States, the children were immersed in primarily English classrooms, with a generous sprinkling of Spanish to help them along. All four learned English almost immediately, and the two oldest were valedictorian and salutatorian of their classes.

This is not so unusual. We have countless examples of Vietnamese youths who came to the United States in the 1960's, not knowing a word of English, only to graduate from school at the top of their class a few years later.

Learning a second language is not that difficult, especially if there is a strong foundation in a home language. The process is much the same as with the first language: listening, speaking, then reading, and finally writing the language. Once you understand the meaning of a word or concept in your home language, learning a new word for the same thing is easy.

Why, then, do we need these special programs?

Learning is rarely something that happens in isolation. We know from child development theory that children learn in many different ways. We also know that feeling good about oneself is essential for success. Basic needs such as love, health, safety, nutrition, and security add to the formula for success.

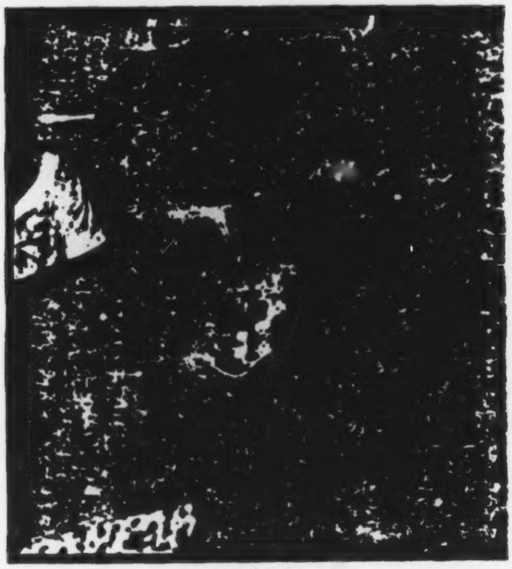
Many of our nation's language minority children live in poverty, without basic services. Their parents hold menial jobs such as picking vegetables in fields, washing dishes in restaurants, and making beds in hotels. It is estimated that 50% of the children in Puerto Rico live in poverty, while some areas of the United States-Mexico border top that with a whopping 70% (Texas Kids Count). Poverty creates a tremendous list of additional challenges that make learning difficult, from lack of transportation, to poor health, to fear of institutions.

With the best intentions in mind, we teachers try to help children learn English as fast as possible — to help them reach the American dream. Learning to read and write in English is the fastest freeway to "making it" in this country. However, when we ignore a child's heritage or imply that another language or culture is more valuable, we are inadvertently destroying his image of his family and himself. Combined with the tremendous rates of poverty experienced by language minority children in this country, the devaluation of culture or language can only result in a loss of confidence. It is of little wonder, then, that 42% of Latino children are school dropouts.

How Does Bilingual Education Work?

The simplest way to describe a bilingual education program is to say there are two languages. In some programs, children learn the basic skills and concepts appropriate for their level of development while they learn English; and, eventually, they transition to an all English program. The process can take one to six years, depending on the school. This is generally called a *transition* approach. In *maintenance* programs, both languages are equally valued and equally maintained throughout the education. Sometimes these are called *dual language* programs.

The beautiful thing about these programs is that children who speak only English are also given the opportunity to learn a second language. This resembles the European system where learning two or three languages is synonymous with being well educated.



Photograph by Bonnie Neugebauer

Many schools use another strategy called *ESL* or *English as a second language* exclusively. ESL promotes the development of English and is a valuable part of any bilingual program. When it is used exclusively, however, learning can come to a complete halt until children learn enough English to understand the content of math, science, etc. Unfortunately, in recent years, this has become the method of choice for too many schools.

In the early childhood environment, teachers have an opportunity to make the most significant contributions to children from families who have home languages other than English. These early experiences can pave the way for years of successful school activities.

Here are some tips:

For the program:

- Never try to administer a test or screening instrument in English to a child that speaks another language.

- Develop relationships with the public school bilingual programs so you can establish a smooth transition between early childhood education and elementary school.

- Seek student teachers and volunteers of different cultures and language skills to complement those of your program staff.

- Don't assume that cultures are associated with race. Latinos, for example, can be Cuban African, blue-eyed blond Europeans, Chinese Hispanics, or suntanned indigenous Latinos from Peru or Mexico.

For the classroom:

- Recognize all children's attempts to learn language, and reinforce the correct use of new words.

- Involve parents in classroom activities. Non-English speaking parents can be very helpful while they learn English, too.

- Learn to pronounce children's names as closely as you can to how their parents say them. Your name is the most important acknowledgment of identify.

- Trace your own cultural heritage and try to identify the roots of your family's culture. Examine family mes and traditions to see how acculturation has affected your family.

- Ask families to send items to school that represent the culture of their child. Use these as everyday materials rather than setting aside a *culture week* to discuss them.

- Use real photos to represent children of different cultures.

Recently the National Association for the Education of Young Children presented a position statement called "Responding to Linguistic and Cultural Diversity: Recommendations for Effective Early Childhood Education" (available from NAEYC, (800) 424-2460; also to be published in the January 1996 issue of *Young Children*). This paper will cause much discussion in months to come as early childhood educators struggle to implement the recommendations in a frequently intolerant society. There will be more judges that consider speaking Spanish at home to be child abuse (Judge Krier, Lubbock, Texas), and there will also be judges that reverse unlawful acts such as Proposition 187 in California. There will be many more *English Only* discussions by persons who are afraid of differences or ve never traveled outside of their community.

For the early childhood educator, there can be only one position. The best strategies for teaching children are those that are developmentally appropriate. This means use of a language the child understands within a program that has cultural integrity for every child, not just the general population. Culturally and linguistically different children are also the general population.

Early childhood teachers may be required to defend their positions, for not everyone believes that this country should offer the most basic of freedoms — expression in whatever language one chooses. Again, we will need to remember what is best for all children and, ultimately, for our nation.

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The following article is by Cecelia Alvarado (1996).

Working with Children Whose Home Language Is Other Than English: The Teacher's Role

by Cecelia Alvarado

Those of us who have worked in early childhood settings where our clients speak a language other than English know what a challenge this can be, particularly if our own teacher education did not include specific strategies and methods required to be effective in this situation.

Over the past 20 years, I have spent quite a bit of time reading the research on how young children acquire a second language, different models of care and education for these children, and the effects of different approaches on the involvement and goals of families. I have also visited scores of programs serving these children. Some have been monolingual English, some have focused only on the child's home language, and others have used a bilingual model. What I am presenting here are conclusions and recommendations for teachers and providers based on my experience and study.

As teachers, we want all children living in the United States to become fluent in English. Since research tells us that the most effective way to assure strong English language development in speakers of other languages is to begin first with a solid base in their home language, I believe that our first responsibility to a preschool child is to support the development and maintenance of the child's home language. I also know that supporting home language is a key to a child's strong identity development and family unity.

Essential Teacher Competencies

Home Language Skills

Obviously, one of the most helpful skills would be to learn as much of the language of the children as possible. Yes, it is easier if there are only one or two other language groups besides English in the classroom. The reality is that this *is* the most common situation facing teachers. But even when there are more than two languages in a classroom, there are some concrete things we can do to become at least conversational with children and parents in their home language.

Some teachers have lent parents a tape recorder and audio tapes with a list of questions or phrases written in English that they want to be able to say to the child. They ask the parents to translate these into their home language and record them on the tape. This is a valuable resource that can then be used by all staff working with the child and can be played over and over to gain correct pronunciation. Of course anyone who is motivated to take a language class can go even further in developing second-language skills.

Teachers often ask me what they should do if a parent asks that the child's home language not be used in the classroom. I would first validate the parent for caring a much about their child's school success that they are willing to give up one of their most precious cultural practices — their language. Next, I would assure the parent that this is *not* necessary. In fact, they may even hinder their child's ability to learn English by not allowing the child to keep up with critical concept development during this preschool period of rapid language learning. I would follow up with articles that support my position and continue to dialog with the parents.

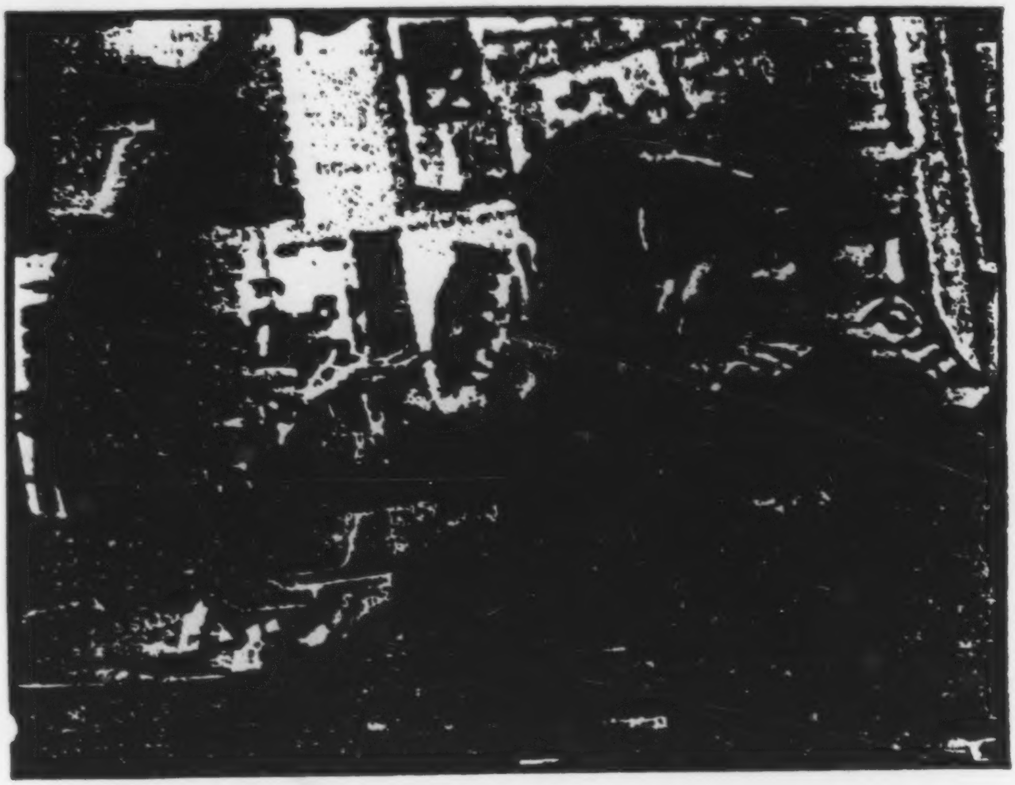
Focus on Family Competency

So much of the time I hear people referring to "non-English speakers" rather than "second-language learnrs." This emphasis on deficiencies, rather than on what beneficial qualities these families possess, sets us up to see them as a burden, as less equipped to handle their children's needs, rather than as a resource. New ways of interacting with one another, different styles of handling conflicts and showing appreciation, can be an enrichment for program staff if we see variety as positive. Our understanding and the value we place on current early childhood eduction trends and approaches, such as multi-age groupings, becomes stronger as we see families who rely heavily on extended family support in the rearing of their children.

Understanding the True Meaning of Culture

It is common to hear teachers say and program philosophies read that they "respect the cultures of the families." What do we mean by this? It has been my experience that this statement usually refers to the staff's attempts to enhance the environment with photographs, books, dolls, etc. that represent different cultures. Also, there is often an emphasis on cultural celebrations such as holidays where special clothes, songs, and food are introduced to bring the *culture* into the classroom. Although many of these examples should be basic to a classroom and others may be appropriate, given some background and follow-up, they do not really address the true meaning of culture.

Culture is the basic rules, behaviors, and values that are central to the functioning of a society or group. Sometimes these are outwardly spoken and other times they are conveyed through looks and manner only; but, in the end, each group member learns the rules that keep the



group functioning. So, when we think about bringing a cultural experience to our classroom or of *respecting cultures*, we need to think about how we can help children to learn about these more subtle, perhaps, but also more important elements of family culture.

Including family members in as many program activities as possible is one way. Taking field trips to parents' work places and homes is another. Having members of a group share typical activities they enjoyed as a child with your class of children would be a much more meaningful experience than bringing in ceremonial dress, the country's flag, or talking about what it is like to be Japanese.

Strategies for Enhancing First and Second Language Development

It is important to remember that whether a child's home language is English or another language, the same principles apply for making sure that the child's world is rich with language and responsive to the child's verbal attempts. So, obviously a setting that can provide good home language model(s) is preferable. But, even if we do not speak the child's language, there are many effective strategies we can employ.

A very fine new document from the California Department of Education called *Fostering the Development of First and Second Language in Early Childhood —Resource Guide* will soon be available. It outlines, in great detail, many classroom strategies that are important when teaching bilingual children. Here are a few recommendations I have gathered from a variety of sources, including the one I just mentioned, that will help teachers and providers become more effective with second language learners.

- **Support the child's home language.** Because language development is central to general cognitive development, children need have access to learning concepts through the language they know. We should not deprive them of this critical development while they are learning a second language.

- **Keep languages distinct.** Present entire sentences and conversations, if possible, in one language. This avoids confusion and permanent language mixing in children.

- **Encourage playful experimentation with a second language.** Playing with different sounds, allowing trial and error, making a game of learning new words are stress-free, fun ways to learn a new language.

- **Be sensitive to cultural differences in language activity.** Remember that doing activities with a peer group as opposed to individual activity may be more familiar for children from some culturer. The teacher's expectation that children express feelings in public may not be comfortable to others. And the amount of time we may need to wait to elicit an answer from a child may vary in conversations from culture to culture.

- **Provide opportunities for children to explore materials written in their home language as well as in English.** Some homes may not be equipped with written materials for children in their home language. We can provide book bags, with books, songs, or flannel stories in the child's home language that go home at the end of a day and are returned the next morning. In the labeling of classroom objects, be sure to include labels in the home languages of the children.

Identifying Personal Biases and Working to Eliminate Them

Each one of us is filled with a lifetime of experiences that are laced with biases and prejudging of groups of people. Many of us lack experience outside our own group. In order to treat all families with respect and dignity, it is critical that we look at the messages we were given as children and as developing adults that cloud our ability to be effective with people different from ourselves.

Next Steps — Going Deeper

Some of the strategies and development of competencies I have suggested will require changes in our teaching approaches. If we really want to promote consistency between home and school, we each need to ask ourselves some hard questions.

- What do I find uncomfortable about dealing with children and parents who do not speak my lahguage?

- What do I actually know and what do I need to learn about these families that will help me feel more comfortable?

- What practices and values do I hold most dear in the work I do with children?

- What practices and values do each of the parents of the children in my classroom hold most dear in the rearing and teaching of their children?

- How are our approaches and goals similar?

Where are there differences and what areas do we need to discuss and negotiate?

- If I decide to make changes in my approach based on these discussions, how do I feel about giving up total control over what goes on in my classroom?

- Who can I talk with to get the support I need to make these changes?

I believe that teachers and providers want to be effective so that all the children in their care will gain the confidence, knowledge, and skills they need to be productive and full-filled members of our society. Working together, to both encourage and challenge each other, we will move closer each day to that reality.

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Resources for Further Information

California Tomorrow, Fort Mason Center, Building B, San Francisco, CA 94123.

NABE (National Association for Bilingual Education), 1220 L Street, Suite 605, Washington, DC 20005-4018.

National Center on Cultural Diversity and Second Language Learning, Kerr Hall, UC Santa Cruz, Santa Cruz, CA 95064.

Cecelia Alvarado has been chair of the Early Childhood Education Department at Santa Barbara City College since 1982 where she teaches and heads the Bilingual/Bicultural ECE Certificate Program. She is immediate past president of the California AEYC, a member of the core writing group of the National Latino Children's Agenda, a trainer for the CAEYC Leadership in Diversity Project, and a consultant to the Latino Channel for Learning and various school districts and government agencies.

The article was developed by Early Childhood Today (1994).

AT-HOME ACTIVITIES

Learning Through Language

Stories, Songs & Sounds

Dear Parents:

When you responded to your child's first cries, you immediately became involved in encouraging his or her language skills. Your child still needs your support and acceptance as she gets older and tries out new language and literacy skills. Here are some suggestions for fun language activities to try together:

1 Tell and share stories.
Children love to hear traditional tales and anecdotes or stories about when you were a child. Or, create your own favorite story characters together, and use them as part of a bedtime storytelling ritual.

2 Read books together every day.
Talk about the stories and the pictures. Ask your child "What would happen if ... ?" questions. Help your child take out new books with her own library card.

3 Make a writing box.
Gather items to practice writing: markers, crayons, pencils, index cards, envelopes, and various kinds of paper. Keep the box near where you write letters, so you and your child can write together.

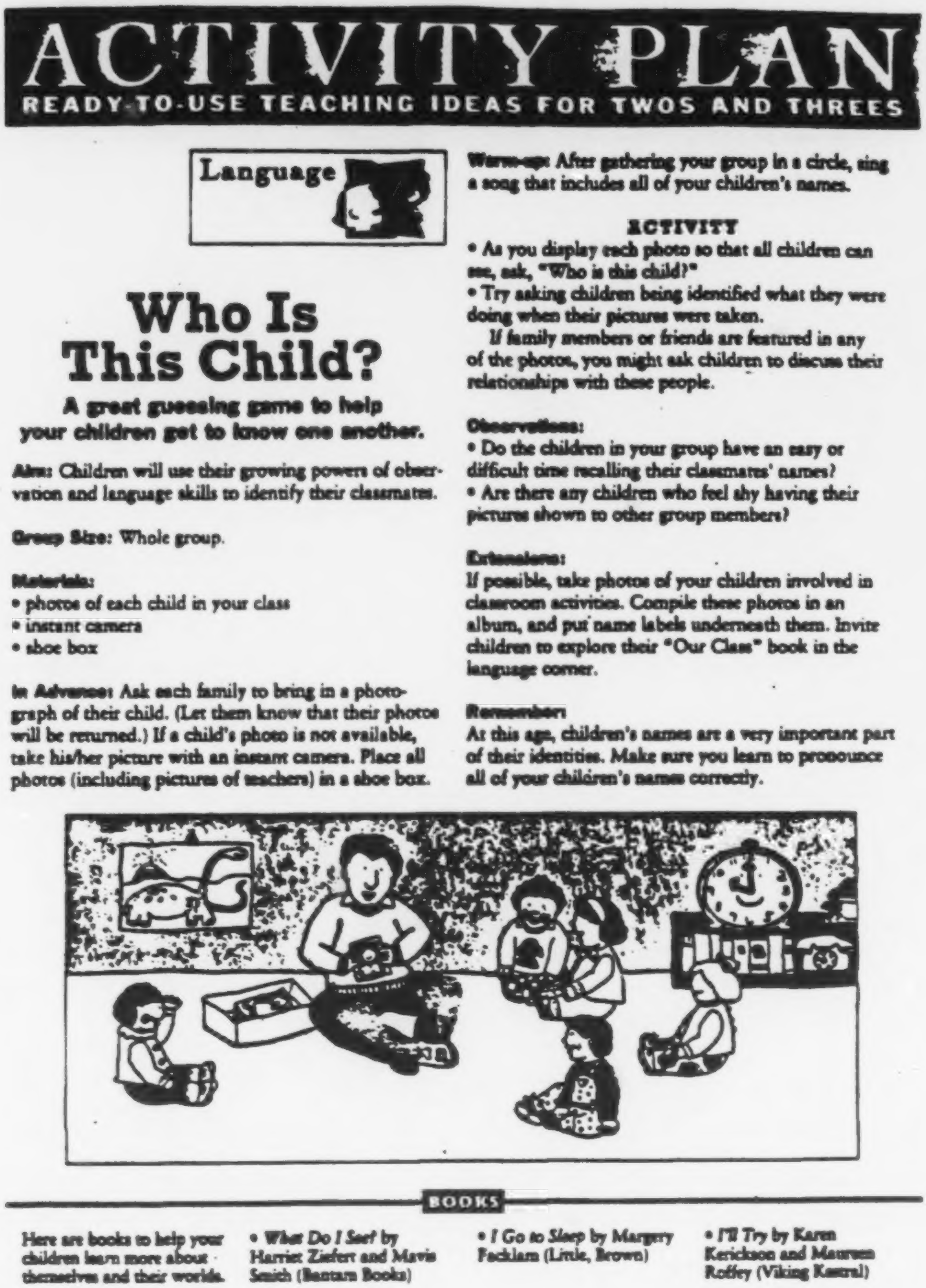
4 Sing songs together.
Share your favorites, and encourage your child to teach you songs from school. Or, make up your own words to familiar tunes such as "Mary Had a Little Lamb" or "Row, Row, Row Your Boat."

5 Gather collections.
To help your child notice and talk about similarities and differences (which are important to note when learning to read words), collect large buttons, colorful swatches of textured cloth, and other materials. Talk about color, size, shape, and texture.

6 Use a tape recorder.
Listening skills are an important part of early literacy. Have fun together recording and playing back songs, stories, funny voices, and sounds you collect from around the house.

Parent Send-Home

The following activity was developed by Early Childhood Today (1994).



ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR TWOS AND THREES

Language

Who Is This Child?

A great guessing game to help your children get to know one another.

Aim: Children will use their growing powers of observation and language skills to identify their classmates.

Group Size: Whole group.

Materials:
- photos of each child in your class
- instant camera
- shoe box

In Advance: Ask each family to bring in a photograph of their child. (Let them know that their photos will be returned.) If a child's photo is not available, take his/her picture with an instant camera. Place all photos (including pictures of teachers) in a shoe box.

Warm-up: After gathering your group in a circle, sing a song that includes all of your children's names.

ACTIVITY
- As you display each photo so that all children can see, ask, "Who is this child?"
- Try asking children being identified what they were doing when their pictures were taken.

If family members or friends are featured in any of the photos, you might ask children to discuss their relationships with these people.

Observations:
- Do the children in your group have an easy or difficult time recalling their classmates' names?
- Are there any children who feel shy having their pictures shown to other group members?

Extensions:
If possible, take photos of your children involved in classroom activities. Compile these photos in an album, and put name labels underneath them. Invite children to explore their "Our Class" book in the language corner.

Remember:
At this age, children's names are a very important part of their identities. Make sure you learn to pronounce all of your children's names correctly.

BOOKS

Here are books to help your children learn more about themselves and their worlds.

- *What Do I See?* by Harriet Ziefert and Mavis Smith (Bantam Books)
- *I Go to Sleep* by Margery Facklam (Little, Brown)
- *I'll Try* by Karen Kerickson and Maureen Roffey (Viking Kestrel)

The activity below was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES AND SIXES

Art

"Follow the Leader" Pictures

Copying can be fun when you listen as you paint.

Aim: Children will use their listening and speaking skills as they share an art experience.

Group Size: Two children at a time.

Materials:
- a two-sided easel
- paintbrushes
- tempera paint

Warm-up: Play a listening game. Ask children to close their ideas while you make familiar sounds such as clapping hands, pouring water, tearing paper, or ringing a bell. Invite children to try identifying these different sounds. Then ask children to take turns creating other sounds for their classmates to identify. Some possibilities are shaking a rattle, crumpling newspaper, or banging blocks.

ACTIVITY

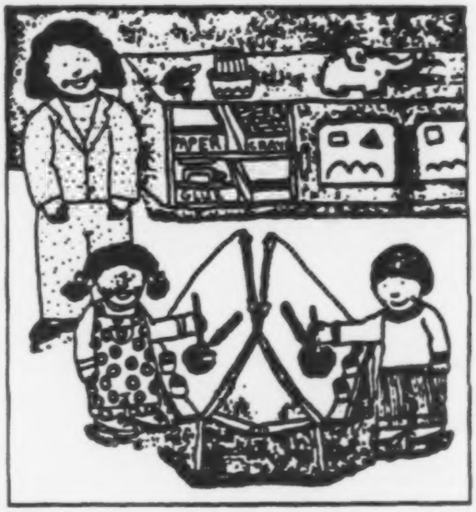
- Ask two children to stand on opposite sides of the easel from each other. Choose one to be the leader and the other to be the follower.
- Tell the leader to slowly paint lines and shapes on his or her piece of paper. At the same time, the leader should give the follower instructions so that he or she can listen and try to copy the leader's designs. The leader might say, "I'm painting a long, blue line on the bottom. Now I'm making a red dot in the middle."
- When the leader is finished painting, ask the two children to compare their pictures.
- Put new pieces of easel paper on opposite sides of the easel and repeat the activity, switching the roles of leader and follower.

Things You Might Ask:
(While comparing results) How are your paintings the same? How are they different?

Observations:
Notice how children interpret the verbal instructions they hear from their classmates.

Extensions:
Divide children into groups of two. Ask one child to tap a rhythm on the drum while the other child listens. The listening child then tries to clap the drum's rhythm. Encourage drumming children to make clear, simple rhythms.

Remember:
Having fun and experimenting are more important goals for children than making exact copies of one another's paintings.



BOOKS

Here are some special *listening* books.

- *A Kiss for Little Bear* by Else Holmelund Minarik (HarperCollins)
- *The Happy Owls* by Piatti (Atheneum)
- *A Fly Went By* by Mike McClintock (Random House)

The following article is by Kathleen A. Roskos and Susan B. Neuman (1994).

Of Scribbles, Schemas, and Storybooks: Using Literacy Albums To Document Young Children's Literacy Growth

Kathleen A. Roskos and Susan B. Neuman

Two three-year-olds writing their names . . .

Joey: You try to make a "n."

Gina: I don't know how.

Joey: It's a upside-down "u." It looks like a turn, but you turn this way, then this way (demonstrates with his finger in the air).

Gina: Oh-h-h! Watch this (writes with her pencil on paper). It's gonna look like one. It is, it really is, right? It's gonna . . . look!

Joey: Right. That's ex-act-ly right!

Early incidents of writing and reading such as this one used to occur unnoticed by adults, or at least their importance did. Although young children have been scribble writing, pretend reading, and talking about writing and reading for a long time, only recently have we begun to understand the relevance of these early literacy efforts for children's overall literacy development. Far from seeing these experiences as just "play," today we hold these behaviors in high regard and view them as important developmental activities in the evolution of literacy (Bruner 1984; Goodman, 1984; Harste, Woodward, & Burke, 1984; Ferriero & Teberosky, 1985).

This new perspective of emergent literacy, however, raises important questions. What does emergent literacy mean for children's literacy learning in early child care settings? How can we best nurture toddlers' and preschoolers' natural curiosity about literacy? Responses to these questions cast early childhood teachers and caregivers in a new role in which they are no longer *preparing* children for literacy but accepting and building on what children already do as writers and readers. From this perspective teachers and caregivers of young children are becoming facilitators of children's current literacy activity, supporting and extending it to greater levels of complexity.

This, of course, raises some additional questions. What goals should we strive for in language and literacy for young children? Should young children have certain literacy processes and skills by the time they are in the primary grades? What specific behaviors indicate growth in literacy development? How can this growth be documented in ways that are appropriate for young children?

Certainly no easy answers to these questions and no one best solution exist. What such questions require is a practical framework for observing and assessing the literacy development of young children that will enable teachers to advance these emerging skills in more conventional forms. In this article we attempt to address these issues from our ongoing work with young children in urban and suburban settings, focusing on three issues.

First we describe literacy goals and performance indicators particularly suited to children in the three- to five-year-old range (Neuman & Roskos, 1989, 1992)

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and research in emergent literacy (Holdaway, 1979; Sulzby, 1985; Goodman, 1986; Teale & Sulzby, 1986; Stewart & Mason, 1989).

Next we introduce the "literacy album" as a means of gathering, observing, and interpreting information about children's early literacy behaviors.

Finally we give a number of concrete suggestions for implementing these procedures in child care settings, inviting teachers and caregivers to observe and assess young children's literacy growth in ways that allow them to more actively assist in children's development.

How can we best guide and assess children's early literacy learning?

Early literacy learning is a constructive, interactive, and functional process for young learners (Neuman & Roskos, 1993). Children construct their knowledge about print in fairly consistent ways. Their first efforts often involve independent explorations of written language, interactions with adults and other children, and observations of others engaged in both functional and enjoyable language activities. In keeping with children's natural interest in and curiosity about printed language, we suggest that caregivers focus on three overarching goals in guiding young children's literacy learning. Activities should help children to

- become aware of and understand how literacy can be useful to them;
- use literacy creatively to construct new knowledge; and
- use literacy to facilitate their interactions with others.

In turn these goals generate important literacy learning outcomes for children. Table 1 describes developmentally appropriate processes and performance indicators of children's early literacy activity, which, together, provide a framework for observing young children's development and growth. Further, they make the systematic observation of early literacy learning a less formidable task.

In addition to the goals stated above, we are faced with the important issue of *how* to systematically observe, record, and report these literacy processes and performance indicators. Our central concern is one of appropriateness. How can adults assess early literacy status and progress in a way that respects young children's ways of knowing and preserves their self-confidence? We suggest the use of a "literacy album" to support the assessment of young children's literacy growth. Unlike more traditional forms of assessment (such as inventories and scales), albums have the capability to accommodate the great variability in young children's literacy learning, as well as their diverse and often concrete ways of expressing what they know—qualities that we will detail more fully.

***Table 1.* Literacy processes and performance indicators: The early years**

Processes	*Performance Indicators*
Rudimentary writing processes	Grasps and manipulates writing implements Records ideas through pictures, words, and/or sentences her or his "own way" Writes and recognizes own name
Concepts about print	Shows awareness of print permanency (Words in print remain the same from one reading to the next.) Shows awareness that text is read from left to right and from top to bottom (in English) Shows development of print–meaning associations: recognizes environmental print; assigns verbal labels to letter symbols or words Uses pictures and print to label and tell a story
Literature and sense of story	Enjoys listening and engaging in rhyme, rhythm, songs, poetry, and storytelling Plays with rhyming sounds and words, showing increasing ability to discriminate and identify sounds Expresses interest and attends to stories and informational text Displays increasing ability to retell a story, including characters and actions, demonstrating a basic understanding of story sequence (beginning, middle, and end)

Literacy albums record many facets of literacy learning

The literacy album provides a creative means for incorporating personal expression, experiences, development, and self-evaluation in the assessment of literacy achievement and performance suited to young children ages three to five. While literacy albums are appealing intuitively, some very pragmatic reasons exist for choosing this approach to assess the literacy development of children in this age group.

The early childhood teacher can easily incorporate into a literacy album literacy demonstrations that grow out of young children's real-life literacy experiences, such as storybook reading between adult and child, pretend writing and reading during play, and learning to write one's name. These activities, common in many child care settings, offer important opportunities to observe how young children interact with print, how they construct meaning with it, and how they use it to achieve their own purposes. What is revealed brings authenticity and accuracy to our understanding of the young child's literacy status and development.

Albums are also an excellent means for preserving the earliest literacy attempts because they allow for diverse samples of literacy behaviors. Besides documenting the teacher's direct observations of early reading and writing attempts, albums may include samples of children's scribble writing, parents' anecdotes, audiotapes of pretend reading, and photos of literacy moments.

Albums stimulate collaboration between children, their teachers, and other adults in the child care environment. Because choosing which items to include is at the heart of developing a literacy album, this activity inherently calls for interaction and dialogue between children and adults. Through their efforts at communication in the process of choice making, caregivers and children share important meanings and understandings about literacy. As a result, adults learn more about children's literacy conceptions, and children respond to the new information that adults provide. In brief, an opportunity for joint awareness occurs when adults and children can actively link what they already know with new information (Rogoff, 1990). The benefits of this exchange are threefold:

1. it allows adults to remember literacy experiences with children and, in the process, point out essential literacy processes and skills;

2. it invites children to choose and to take responsibility for their choices; and

3. it creates an activity in which individual uniqueness is celebrated yet the foundations common to all literacy learning are laid.

The very nature of a literacy album lends itself to the dynamic and physical qualities of literacy learning in the earliest years. Because the album is multidimensional and open ended, it portrays the writing and reading approximations of young children, reflecting the unfolding of these cognitive and affective processes. In a word, the literacy album is child centered and in this sense a fitting means of assessing the literacy behaviors of young children in child care.

Teachers, children, and parents contribute to the literacy album

To envision what a young child's literacy album might look like, one might recall those baby records that are frequently used to document a child's earliest days and achievements. Within its pages are captured notations of first movements and first words, locks of hair, remains of favorite toys, and descriptions of significant events. Literacy albums are reminiscent of these special treasures. They provide a personal literacy history in a kind of scrapbook or individual folder. Unlike typical scrapbooks or folders developed and maintained solely by adults, though, literacy albums contain examples of items that young children view as special demonstrations of their accomplishments as developing readers and writers. With assistance from teachers and other caregivers, children choose their selections and explore how these items reflect their growth as writers and readers.

The development of a literacy album includes three phases that cycle repeatedly over time in the child care program. First, from items saved in individual folders, children periodically select (with assistance) items they wish to designate as "special." Next, on a Post-it™ Note or an index card, the teacher records what prompted the child to select that item. Comments from others, such as parents and friends, may also be solicited and recorded. This information, as well, is clipped to the item. Finally, the teacher regularly reviews the contents of the album with the child, talking casually about what has been done and where it might lead. Throughout this cycle of selection, discussion, and reflection, the teacher systematically assesses the child's literacy growth, actively seeking to lead it forward while simultaneously celebrating each literacy milestone with the child.

Early childhood teachers and caregivers may start this cycle by using a few simple procedures.

1. Establish ownership.

Like a scrapbook, the early literacy album is first and foremost a personal accounting of a child's earliest experiences as a reader and a writer. It contains the child's achievements. To develop this notion, teachers should meet with parents to discuss the album concept to share some examples. Parents should be encouraged to respect the literacy album as the child's possession, similar to other cherished personal items.

2. Suggest a list of items.

To ensure that the album includes an array of samples, teachers can provide parents and children with a list of suggested items. Donna, who teaches four-year-olds, offered a list of possibilities for children and their parents (see Figure 1).

A list of possibilities should include information from multiple sources, for example, children's productions, parents' comments and reports, and teacher observations of children's literacy behaviors demonstrated during activities and play. This variety will ensure that the materials include diverse indicators of growth that enrich our understanding of literacy growth and guide the planning of future literacy activities.

3. Personalize the album.

Literacy albums also need to carry the personal signature of their creator. Often this is most evident in the album cover, which bears the distinguishing marks of its owner. Young children should be encouraged to design their own album covers. Sometimes this project may become a family affair, in which parents and their children decide together how they want to personalize an album. One way for teachers to approach this subject is to invite parents to an informal get-together, at which they can work with their children to design the cover. Many materials can be available to get them started: scissors, glue, yarn, tagboard, construction paper, gummed stars and stickers, colored chalk and pencils, markers, and so on. Teachers should encourage individuality as parents and children work together, once again emphasizing the importance of child involvement and ownership of the literacy album.

4. Develop a selection-and-review process.

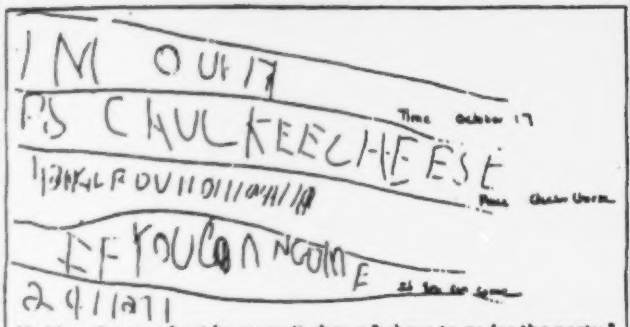
Fundamentally, the aim of literacy albums is to preserve representative samples of young readers' and writers' skills and achievements and to point out next learning steps. Good intentions in this regard can easily become overwhelming, however, if teachers do not take practical steps to include a few fine pieces of children's work in the album. The goal is the careful presentation of a variety of representative literacy samples, not the accumulation of bulging, unwieldy masses of material. How might this be achieved? From assorted items collected and placed into individual folders, teachers and children can select and review items for albums as a routine part of each day. During free choice or free play, for example, teachers can schedule appointments with individual children in a quiet area of the room. At these sessions, collected samples from individual folders may be shared, and children should be encouraged to select special items for their albums. Teachers may recommend one or two other common items to include in every child's album. Teachers may also systematically compare the literacy performance of the children in the class, observing typical kinds of literacy behavior, and then use this information to guide their assessment of the emergent literacy status of individual children.

While conferring with children about their album selections, the teacher should seek to engage the children in conversation, asking them what makes their selections special and recording their

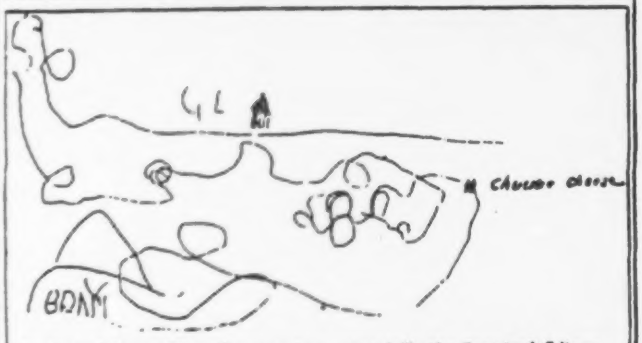
***Figure 1.* Some suggestions for your child's literacy album**

- name-writing attempts
- audiotapes of pretend storybook readings
- photographs of play constructions with child comments
- drawings with dictated stories
- a parent–child calendar of shared reading times
- lists of favorite books, authors, or words
- special scribble messages (such as invitations, letters, and lists)
- parental anecdotes about home literacy activities or special stories
- teacher's anecdotal observations
- photographs of children reading and writing
- a list of favorite firsts: first books, first authors, first words, first signature

Figure 2. Brandon selected this birthday invitation he made last week



He likes the map best because it shows "where to go for the party."



His friend James likes the map too, especially the "squiggly" lines.

comments on a Post-it™ Note or index card, like the card for four-year-old Brandon (see Figure 2).

In the course of conversation, the teacher should strive to connect what children say about an item to related experiences and guide them toward new possibilities. She also can use this opportunity to challenge and stretch children's thinking by providing new information, literacy demonstrations, or explanations. A brief excerpt from Charlane's conversation with Brandon illustrates:

Charlane: I like your map very much. But I'm not quite sure where the place called "Chuckee Cheese" is on you map. Could you help me find it?

Brandon: It's right there (he points to an area on the map).

Charlane: Oh! Right there. Let's write its name there so next time we can easily find it on our map (she writes "Chuckee Cheese" on the map, repeating the name as she writes). You might want to draw a little box there to show that that's where Chuckee Cheese is, so your friends will know. OK?

Periodically (each month or so) the teacher should summarize the information gleaned from these sessions in a way that helps her make decisions about a child's literacy development and communicate with parents. The teacher can scan a child's album and jot down immediate impressions and things she notices; for example, Brandon's invitation indicates that he can read and accurately recall environmental print ("Chuckee Cheese"), but more likely he is in an early phonemic stage of spelling development, as indicated by his spelling of *time* and *place*. Notations like these can then be consolidated into three or four summary statements that together are indicative of the child's overall performance.

Just prior to scheduled parent conferences, teachers may want to invite parents to stop by and review their children's literacy albums in a casual way, asking questions of their child and commenting on the collected pieces. In the course of this review, parents become witnesses to their children's unfolding literacy and are thus more informed about what their children are doing as writers and readers.

At parent conferences, teachers should invite parents to contribute items from home to the album. Just as their children gave reasons for their choices, parents should explain what prompted them to select an item and what they perceive as a next logical step for advancing their child's literacy understandings. One mother contributed the following letter scribbled by her three-year-old. The woman was amazed at how persistent her child had been at writing the letter and thought that her daughter was already beginning to learn that writing is a way to communicate, something she would emphasize in future activities (see Figure 3).

Parents' comments about other album pieces should also be solicited, recorded, and attached to the appropriate piece. In addition, parent and teacher should summarize together what the child has accomplished and agree on new literacy goals. One copy of this summary should g

BEST COPY AVAILABLE

in the child's file (not the literacy album) for the teacher's use, and another should be kept by the parent. The form in Table 2 provides an example of what this summary might look like. Based on the literacy processes and performance indicators outlined in Table 1, the form provides an interpretation of a child's literacy development.

Table 2. Summary of literacy growth

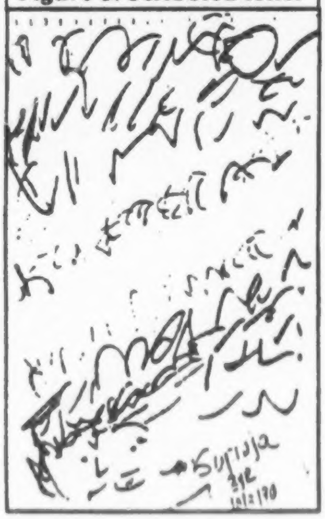
Child's name ____________ Age ________ Date ________

Literacy	Usually/Sometimes/Seldom
1. Grasps/manipulates writing tools	
2. Records ideas . . .	
using drawing for writing	
using pictures and scribble for writing	
using scribble for writing	
using letter-like forms for writing	
using letterforms randomly	
using invented spellings	
using conventional spellings	
3. Writes/recognizes own name in print	
4. Is aware of print permanency	
5. Is aware of print orientation	
6. Is aware of print–meaning associations	
7. Uses pictures to "read" a storybook	
8. Uses pictures and print to "read" a storybook	
9. Expresses story preferences	
10. Recalls details from familiar stories	
11. Is aware of story sequence	
12. Handles books properly	

Through this process of selection and review, the literacy album becomes the basis for determining new literacy goals and planning future literacy activities. Because parents have reviewed the album and perhaps even contributed to it, they, too, can participate in this planning and its outcomes. Furthermore, in building on this knowledge, parents become more instrumental in their children's literacy development, selecting future literacy activities with greater sensitivity and adjusting their interactions to closely match their children's development.

To illustrate the potential of literacy albums for collecting samples of early literacy and assessing young children's literacy development, a few selections from four-year-old Julia's literacy album are provided in the box on page 84.

Figure 3. Scribbled letter



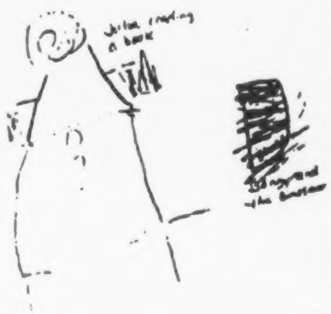
These pieces show that Julia is beginning to learn basic concepts surrounding books. Her parent reports that she relates stories in books to real events in Julia's life and that she points out examples of words. In addition, the storybook reading attempt, which the teacher required, indicates that Julia handles a book properly, forms a story using the pictures, and retells the story including important details.

Julia is also making a start at representing ideas with printed marks, as illustrated in her play grocery list. She spells prephonemically, stringing together letters at random and assigning them meaning. She also demonstrates a growing awareness of the functions of print: she chooses to write her grocery list to remember what to buy on a pretend shopping trip.

Overall, while acknowledging that young children's reading and writing development is variable indeed, we may infer that Julia is progressing well as a reader and a writer. Her behaviors indicate healthy development of important literacy processes: knowledge about writing, basic concepts about books and print, and a growing narrative sense. To extend Julia's literacy development, we would strive to engage her in literacy experiences that further her understanding of written language functions and features, help her use writing and reading to construct new knowledge, and facilitate her use of literacy as a means of interacting with others—our previously stated literacy goals.

Figure 4. Samples from a literacy album

Drawing of a Favorite Play Activity



Parent Report

A weekly checklist . . . just to check your shared book activities:

NAME Sarah DATE 4/92

(IF YES, PLEASE MARK X)

	M	T	W	TH	F	S/S
1. Did you read a story to your child?	✓	✓	✓			
2. Did you hold your child while you were reading?	✓	✓	✓			
3. Did you and your child have a conversation about the book before, during, and after you read it?	✓		✓			
4. Did you relate the stories in the book to real life events?	✓	✓	✓			
5. Did your child see you reading?			✓	✓		✓
6. Did your child have related reading activities?				✓		
7. Did you point out other examples of words or letters inside and/or outside your home? STOP e.g., Signs		✓		✓		✓
8. Did your child work with his/her book alone?				✓		
9. Did you monitor your child's TV viewing and talk about the program(s)?	✓	✓	✓	✓	✓	✓
10. Did you explain unfamiliar words or experiences to your child?				✓	✓	✓

"Grocery" List

LMOL

NOPQX

ON[illegible]OL

OOOMNO

Teacher's Required Entry

Informal Observation Guide During Storybook Reading

Child's name Julia Age 4 1/2 Date 10/15

Storybook Come Over To My House by T. LeSieg

Directions: Circle one in each category.

(1) Holds book:
  (a) properly (right side up)
  (b) improperly (upside down)

(2) Handles book:
  (a) properly (front to back, turns pages left to right)
  (b) improperly (back to front, flips through pages in book, skips pages)

(3) Reads book by:
  (a) attending to each picture, labelling objects, not forming a story;
  (b) attending to pictures and "making up" story from the pictures;
  (c) attending to pictures and "telling" a version of the story;
  (d) attending to pictures and forming the written story (sounds like reading);
  (e) attending to print, reading some words correctly and inventing the rest
  (f) attending to print, but preoccupied with word recognition;
  [✓ (g) attending to print and reading fluently.]

What are the implications of literacy albums?

These examples illustrate how literacy albums can be used to watch literacy take root and grow in young children, yet a few words of caution are appropriate. Realizing that assessment can all too easily become prescription, teachers must be ever mindful of the multiple pathways to literacy. Although common patterns of development exist among children, literacy is a continuously evolving and situation-specific endeavor for each child. No single set of indicators can accommodate its variability; no single assessment approach can capture its ever-changing status within individuals. Used with flexibility and creativity, however, literacy albums may preserve and celebrate young children's unique expressions and growing understandings of literacy and its uses.

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The following article is by Kathy Dulaney Barclay and Lynn Walwer (1992).

Linking Lyrics and Literacy Through Song Picture Books

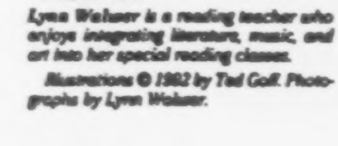
Kathy Dulaney Barclay and Lynn Walwer

Certain musical lyrics lure children into a web of imagination and enjoyment. Even very young children frequently memorize verse after verse of elaborate song lyrics, such as those in "I Know an Old Lady Who Swallowed a Fly," and "Supercalifragilisticexpialidocious." Like predictable books, song lyrics contain features that help children to more easily make the link from oral to printed language. Song lyrics possess any or all of the following characteristics: rhyme, rhythm, repetition of vocabulary, and repetition of story structure (Lynch, 1986).

In this article we suggest some classroom-tested ideas for using song lyrics as the base not only for literacy activities but for learning experiences that integrate language with other curricular areas, such as science, math, social studies, art, and music. Although the ideas touched upon can be used with any familiar song lyric, we have selected those songs that have been published in book form. These song picture books are becoming increasingly popular and *available* as more teachers discover the powerful appeal that these books hold for learners—young and old.

In *Joining the Literacy Club*, Frank Smith discusses the importance of introducing reading and writing to children in a variety of ways. He states, "The trick is to find something involving reading and writing that interests the learner and to engage the learner authentically in that area of interest, making the reading and writing incidental" (p. 125). Older songs, such as "Old MacDonald," as well as newer ones, such as Raffi's "Down by the Bay," are certainly of interest to young children, who find the repetitive nature of these songs makes them easy to remember and fun to use as springboards for their own songs based on the familiar lyrics. During a recent walk down the hall near our university curriculum library, a preschooler noticed a display of farm-related books and inquired about the caption, "Down on the farm." She immediately said, "They could have said 'down by the farm' like in *Down by the Bay*." She then began to sing, "Have you ever seen a pig? Dancing a jig? Down by the farm?"

The language of song is natural for children. Through song they build language fluency that permeates every area of school curriculum. Like the musician and the lyricist, writers and readers compose. They are all *meaning makers*. Bill Harp (1988) talks about using music in reading programs. He states,



Kathy Barclay, Associate Professor, Western Illinois University, teaches undergraduate and graduate courses in early childhood reading/language arts, social studies, music, and art.

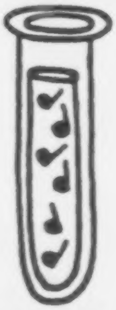
Lynn Walwer is a reading teacher who enjoys integrating literature, music, and art into her special reading classes.

Illustrations © 1992 by Ted Goff. Photographs by Lynn Walwer.

"Music and reading go together because singing is a celebration of language. Using songs to teach reading is consistent with the nature and purposes of language and puts readers in touch with satisfying meanings." Karnowski (1986) encourages the integration of writing with music and art. He advises teachers to place writing tools in the music area because "writing flourishes in a social environment where young children are free to use oral language, art, music, and drama to explore and enhance their writing" (p. 60). In *More Than the ABCs: The Early Stages of Reading and Writing*, Schickedanz reminds us of the importance of providing a print-rich environment and of responding with interest and enthusiasm to children's writing creations (p. 95). She reminds us that "written language must be kept whole and functional and meaningful" and that "this wholeness allows children to use all of their current knowledge in their efforts to understand written language."

Recommendations for improving prefirst grade programs are listed in *Literacy Development and Prefirst Grade: A Joint Statement of Concerns About Present Practices in Prefirst Grade Reading Instruction and Recommendations for Improvement* (1985), published by the International Reading Association (IRA). These recommendations, originally drafted by a committee of representatives from five national professional organizations, including the National Association for the Education of Young Children, call for the use of "reading materials that are familiar or predictable, such as well-known stories, as they provide children with a sense of control and confidence in their ability to learn" (IRA, 1985).

This particular recommendation lends support for the use of familiar songs to promote early literacy development. In their book, *Stories, Songs, and Poetry to Teach Reading and Writing* (1986), Robert and Marlene McCracken describe a whole-language approach that integrates all curricular areas in the primary grades. They suggest that the teacher begin with a full story, a complete picture book, a complete poem, a complete song lyric, or some combination of these.



Kindergarten and first grade children are then guided through six steps as they learn to read the text: memorization; introduction to print; word-to-word matching; word-to-picture matching; picture-to-word matching; and finally, rebuilding the entire story using a pocket chart and sentence strips. We would advocate using this idea only if it were used only occasionally and with children who show interest. We do *not* advocate a "method," used relentlessly and repetitiously with all children.

Using song picture books

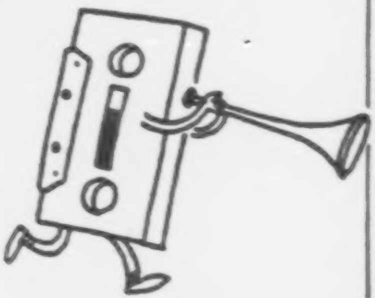
Children have always loved song picture books, but teachers have not always used them as fully as possible for the purpose of encouraging literacy. Timeless tunes such as "Old MacDonald Had a Farm" and "There Was an Old Lady" have enjoyed a prominent and permanent place during our classroom music times, but there is also a growing genre of song picture books that warrant inclusion as tools to be used in a variety of educational ways throughout the early childhood curriculum.

- Song picture books meet several criteria for inclusion not only in our classroom library collections but also in those materials deemed appropriate for use in our instructional programs.
- Song picture books have wide appeal. Children of various ages and abilities enjoy seeing favorite songs illustrated. Peter Spier's *London Bridge is Falling Down* (1967) and Nadine Westcott's *The Lady With the Alligator Purse* (1988) are two such examples. The illustra-

tions are detailed and imaginative and can be used to support one's understanding of the text.

- Song picture books meet the current demand for books that follow a predictable pattern. *Over the River and Through the Wood* by Lydia Child (1987), *Skip to My Lou* by Nadine Westcott (1989), *The Farmer in the Dell* by Mary Rae (1989), and *Yankee Doodle* by Edward Bangs (1976) are but a few of the many popular song picture books that contain well-known refrains repeated throughout the piece.

- Many song picture books provide excellent sources for vocabulary development and expansion. Books such as *Abiyoyo* by Pete Seeger (1989), *Jolly Mon* by Jimmy and Savannah Buffet (1988), and *The Erie Canal*, illustrated by Peter Spier (1970), possess a richness of language, as well as content, to be explored.



- Many song picture books contain a clear, sequential order of events. This is especially beneficial for young children, who can more easily remember "what happened next," and can join in readily when the song is sung or read aloud. Song picture books such as *Over in the Meadow*, *Seven Little Rabbits*, and *The Lady With the Alligator Purse* are three good examples of song picture books containing a listing or a sequential text pattern.

Figure 1. How can I introduce song picture books in the classroom?

Teach the song

1. Play the music, sing the song, and invite the children to sing along with you as you engage in several repetitions of the song.

2. Talk about the meaning of the song, and discuss any special words that may be unfamiliar to the children.

3. Solicit the children's help in creating motions or drama to add to the song.

4. Enjoy singing the song with the added motions or dramatic activities.

Link the song to print

1. Show the children the song picture book and ask them to tell you about the cover and the pictures.

2. Read the book, allowing plenty of time for the children to savor the illustrations.

3. Reread the book, inviting the children to join in.

4. Show the children the lyrics written on a chart. Invite the children to read along with you as you point to each word in the song.

Involve the children in literature extension activities

1. Invite the children to become actively involved in portraying the song using various dramatic props, puppets, and creative movements.

2. Provide a taped version of the song with the song picture book at your classroom listening station. On one side of the tape, the book can be read; on the other side of the tape, the song can be sung with accompaniment.

3. Build sight vocabulary by asking the children to locate on the song chart those words that appear more than once. These words could be divided into function words (in, and, the) or content words (boy, horse, pajamas).

4. Engage the children in matching activities in which they place on a pocket chart phrases from the song recorded on sentence strips. The original song chart should be nearby so children can check their placements of the sentence strips.

5. Highlight repetitious phrases, such as "Have you ever seen a . . . ?" in Raffi's *Down by the Bay* and "Old MacDonald had a . . ." in the song picture book, *Old MacDonald*. These phrases can be written in a different colored marker than the remainder of the song, and can be copied on sentence strips at the top of blank chart pages or at the top of individual pages. Children can then be invited to either dictate or write new words or phrases to fill in the blanks.

6. Create Big Books based on the song lyrics. Invite the children to dictate or write new lyrics that fit the repetitive pattern found in the song. After singing the new verses several times, the children may want to illustrate them on large pieces of chart paper. The new lyrics and illustrations created by the children can be displayed on the wall and used for "read the wall" activities. After a week or so, the pages can be taken down and bound into a Big Book for children to reread in book form. Many children will also want an opportunity to take the class Big Book home to share with family members. If the pages have already been displayed for a period of time, the children are usually more willing to wait their turn to bring the new-book home.

7. Involve the children in extended comprehension activities. They might, for example, create a picture graph depicting the events in the song picture book. Books that would be especially suitable for this purpose include *The Wheels on the Bus* by Maryann Kovalski (1987); *Three Blind Mice*, illustrated by Paul Galdone (1987); and Nina Barbaresi's version of *Frog Went A-Courtin'* (1985).

8. Other extended comprehension activities might include plotting relationships, such as problems and solutions, sequence of events, and causes and effects detailed in the songs. Song picture books such as Tracey Pearson's version of *Sing a Song of Sixpence* (1985) and Robert Quackenbush's *She'll Be Coming 'Round the Mountain* (1973) lend themselves particularly well to these types of discussions and activities.

Mural: Down by the Bay

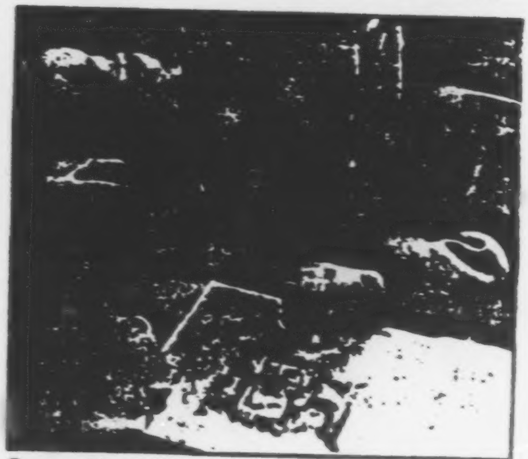
A combination approach for using song picture books

Our procedure for using song picture books combines the Shared Book Experience (Holdaway, 1979) with numerous literature extension activities (Routman, 1988), organized into a thematic unit of study. In the Shared Book Experience, children are encouraged to make predictions about the text from the illustrations. When using a song picture book, we vary from this procedure, first teaching children the song, then linking the lyrics to print by reading the song picture book (see Figure 1).

The Shared Book Experience as described by Holdaway is then resumed, using a large chart on which the lyrics have been written. A key illustration from the song picture book is usually included on the chart to help the children learn to recognize the print. The teacher reads or sings the song, inviting children to join in when ready. Then the teacher points to each word as it is read, thus reinforcing one-to-one correspondence, the left-to-right and top-to-bottom progression of print, and sight vocabulary. During independent activity time children are encouraged to use a pointer and the chart to either reread or sing the words as often as they desire. The song picture book is also available for independent or paired reading. During subsequent Shared Reading Experience times, the teacher and the children sing and reread the song numerous times and begin to play with the lyrics, improvising and creating their own verses to add to the chart.

Literature extension activities take many forms, including illustrating the lyrics, charting major characters and events, and dramatizing that involves props or puppets created by the children. One very effective literature extension activity, in terms of literacy development, is the creation of a Big Book based on the song lyrics. Children may either create new illustrations for the original lyrics, or they may write or dictate their own lyrics based on the song's repetitive pattern and then develop illustrations to fit their new lyrics. For example, two preschool children changed the lyrics of "The Farmer in the Dell" to "The Bear in the Barn." The meaning pattern existing in the original story is reflected in the children's new story. The lyrics now read "The bear in the barn, the bear in the barn, heigh-ho the derry-o, the bear in the barn." In this new version, "the bear takes a lion," "the lion takes a mouse," and so on, until "the cheese stands alone." Some literature extension activities, such as making a Big Book, require direct teacher input and guidance. Other activities, such as listening to the song on tape and following along with the book or making a mural to depict major events require less direct teacher involvement. Similarly, some literature extension activities may be planned in advance by the teacher, while many other ideas for activities may stem from discussions with the children about the song or song picture book.

After participating in numerous activities related to the song pic-



Ryan working on his story.

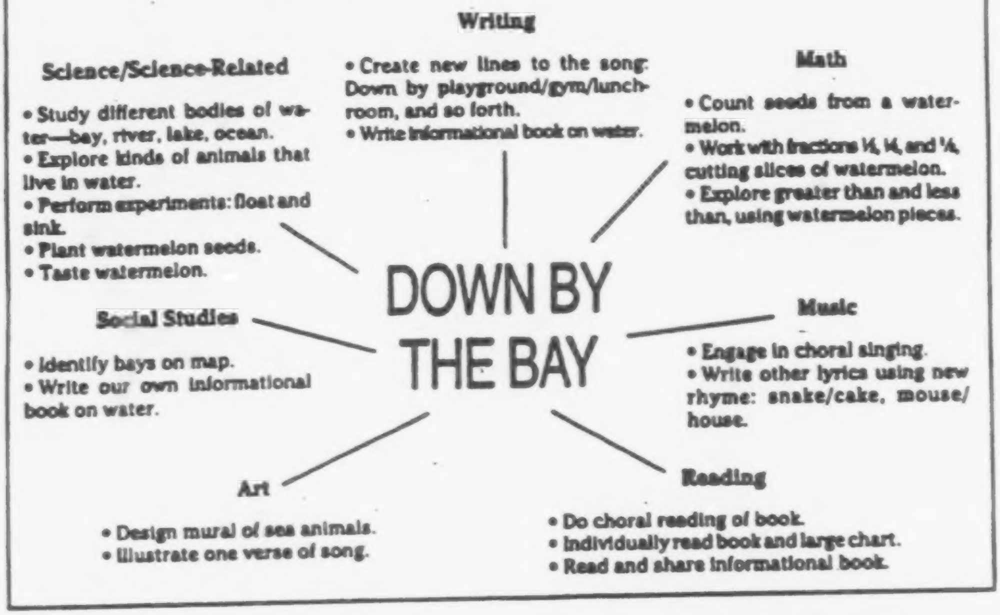


Figure 2. Song picture books can enrich a variety of curriculum areas.

DOWN BY THE BAY

Writing

- Create new lines to the song: Down by playground/gym/lunchroom, and so forth.
- Write informational book on water.

Science/Science-Related

- Study different bodies of water—bay, river, lake, ocean.
- Explore kinds of animals that live in water.
- Perform experiments: float and sink.
- Plant watermelon seeds.
- Taste watermelon.

Math

- Count seeds from a watermelon.
- Work with fractions ½, ¼, and ⅛, cutting slices of watermelon.
- Explore greater than and less than, using watermelon pieces.

Social Studies

- Identify bays on map.
- Write our own informational book on water.

Music

- Engage in choral singing.
- Write other lyrics using new rhyme: snake/cake, mouse/house.

Art

- Design mural of sea animals.
- Illustrate one verse of song.

Reading

- Do choral reading of book.
- Individually read book and large chart.
- Read and share informational book.

ture book *Down by the Bay*, a first grade boy brought in a book he had discovered at the school library. He asked that the book be read aloud "because it rhymed just like the bay book." The book, *Eat Your Peas, Louise*, is a short, repetitive book with pattern and rhyme. After hearing the story, the class spontaneously embarked on an extension of their original theme based on *Down by the Bay*. They suggested many extension activities for the new book, including dictating a retelling of the story, recording on green construction paper "peas" words that describe peas, and writing "No peas, please" stories of their own.

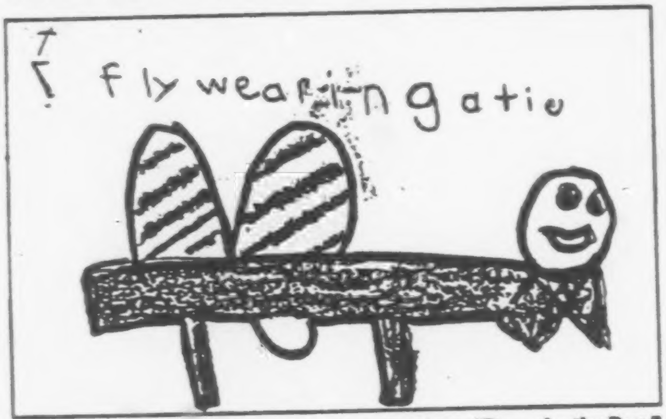


Figure 3. One child's illustration of a verse from "Down by the Bay."

Down by the Bay: A thematic unit

The focus of this particular unit designed for first grade children was rhyme. Through the predictable rhyme and humor in *Down by the Bay*, the children experienced much success and enjoyment of reading. We used the procedures discussed previously and outlined in Figure 1 to introduce children to the song and to the song picture book. Other activities (see Figure 2) included a choral reading of the book and individual oral reading of both the book and the song, as recorded on a large wall chart. The children particularly enjoyed taking turns pointing to the words on the large chart as the class chorally read the song lyrics. Some children felt more comfortable singing and pointing, rather than reading. We accepted this and explained that it was another use of the chart. Children took turns being song leader, book holder, and "pointer," tracking the words on the chart. Although not necessary, it was helpful to play Raffi's tape so the children could hear the music along with the singing. Their subsequent tracking of the words while singing was more natural and fluent than while reading the book and the chart. Dialect played into the rereading as well as the singing, as "mother" became "momma," and plural endings were sometimes left off content words such as *watermelons*. Because these changes did not affect meaning, they were disregarded at the time; however, the teacher can use this song as an aid when it is appropriate to teach plural endings.

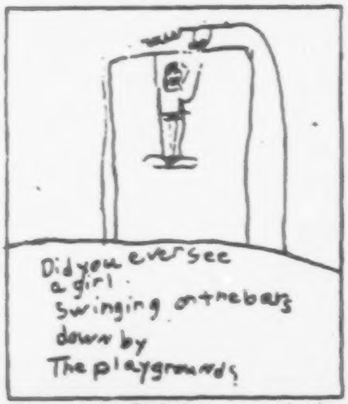
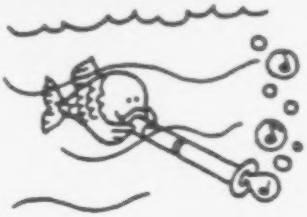


***Figure 4.* Children used the rhyming pattern in *Down by the Bay* to create their own songs.**

The children were given an opportunity to extend and complement the literature in a meaningful way through the illustration of a scene from the story. These illustrations were later accompanied by text. Some children drew new verses, such as "a snake eating a cake" and "a whale swimming in a pail." Others chose to illustrate a verse from the book (see Figure 3). As the children completed their illustrations, they were eager to add the written text. During such a simple activity as writing text to illustrations, the children practiced many strategies. It was wonderful to see children referring to the book and rereading to get the spelling of a word and to see and hear other children working out spellings through the use of their growing knowledge of sound-symbol relationships. Some children read and reread their papers to themselves, to the teacher, and to each other. They tried singing their verse to make sure the words fit the rhythm of the song, sometimes eliminating or adding a word to obtain the right "fit." Some children were overheard correcting others when a capital letter was missing or when the verse needed a question mark.



Drawing and writing new song lyrics led to one of the best writing experiences the children had during this unit—a collaborative class book based on the song. The setting for this new book was the school rather than the bay, and children were very creative in their writing. Each day they reread what they had previously written and added new parts. If they talked about "down by the gym," then the corresponding line "Have you ever seen a . . . ?" had to relate to something they do in gym, or a disagreement about the appropriateness of the content of the rhyme would arise (see Figure 4). The stories were placed in the classroom library and in the school library and were also posted on a chart on the classroom wall. The large charts were used for choral readings, for singing, and for individuals to take turns reading for the class.

Another successful writing activity, the writing of an informational book on water, stemmed from a science-related study of different bodies of water—bays, rivers, lakes, and oceans. This was not a science project (see Perry & Rivkin, 1992; Rivkin, 1992), but it was, as just stated, related. Through discussions of the children's past experiences with different bodies of water, and through the exploration of informational books, children identified and compared various bodies of water. First, we initiated a brainstorming session, in which children named bodies of water they knew about. Interesting

What do you think of peas?

Ideas were shared, such as experiences with puddles, lakes, creeks, streams, rivers, oceans, and seas. Children also discussed the difference between salt water and fresh water, and the kinds of life we could find in these different bodies of water. Further discussion involved topics such as the purposes for which we use water in our communities.

Fish, starfish, eels, whales, and so on were identified and discussed as groups of three children each perused a collection of books on fish and other water creatures. At this point in the unit, children created a mural bulletin board collection of fish and sea creatures. As the children worked on their contributions for the mural, they were heard talking about their selected fish or sea creature and discussing many bits of information gained through their independent reading. These discussions frequently included impromptu singing of at least some part of *Down by the Bay.*

Sink-and-float science experiments were popular. Children discovered, for example, that aluminum foil made into some shapes will float while other shapes will sink. In addition to recording "aluminum foil" on their record sheet, children illustrated the shapes.

The children seemed especially interested in finding out what made a bay a bay. They watched as the teacher located various bays in the United States on a map and were surprised to discover that some bays (Green Bay and Tampa Bay) were also the names of football teams! Other bays, such as Chesapeake Bay and San Francisco Bay, were unfamiliar to them. In helping the children discover and articulate what constitutes a bay, the teacher compared a hand to an ocean or lake, with fingers representing bays. Questions such as "Which body of water is larger—an ocean (lake) or a bay?" and "Is an ocean (lake) part of a bay? Or is a bay part of an ocean (lake)?" invited much discussion and allowed the children to construct meanings for themselves concerning "what makes a bay a bay."

Children wrote their own informational books, selecting from the water concepts and related ideas that had been discussed. Some children focused their writing on floating and sinking. Others wrote about lakes and rivers and oceans. The books were very simple, consisting of six to seven lines per book. As with the other writing experiences connected with this unit, the children were eager to illustrate their books and to share them with each other.

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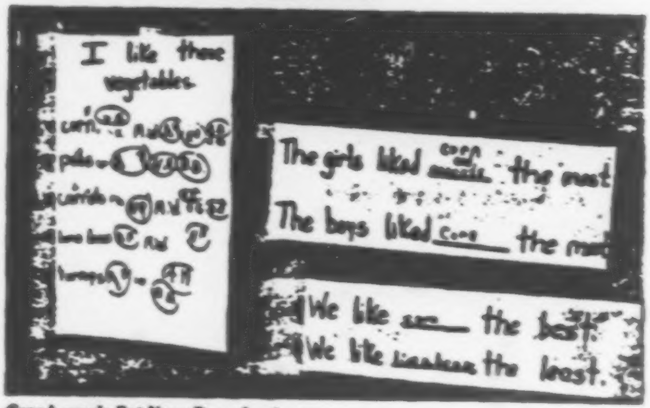
After dictating a retelling of Eat Your Peas, Louise, Joe and Ryan take turns adding drawings.



Graph work: Eat Your Peas, Louise.

Figure 5. Unit extension activities, such as these for *Eat Your Peas, Louise*, expand the learning possibilities of song picture books.

EAT YOUR PEAS, LOUISE

Speaking

- Retell story using own language.
- Tell about situation at home regarding problems of not eating.
- Name two other vegetables.
- Describe a vegetable by color, size, and taste.
- Complete this idea:

I like to eat ___________

and___________.

Writing

- Write rhyming words found in story.
- Write minibook: *No Peas, Please.*
- Write class retelling of story (rebus).
- Write new rhyming words.

Drama

- Role-play: What happens when you don't eat at home? Take the roles of parent and child.

Math

- Make class graph of favorite veggies.

Listening

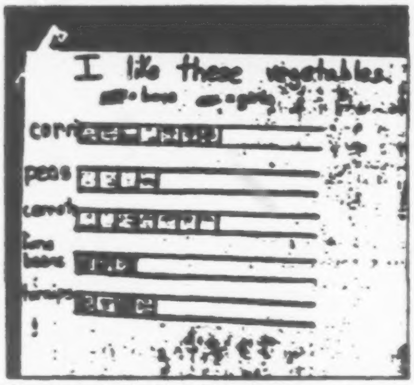
- Listen for rhyming words.
- Listen for information: Tell two things that convince Louise to eat her peas.
- Listen for solution: How did dad persuade Louise to eat her peas?

Reading

- Do paired reading of minibook.
- Do paired reading of *Eat Your Peas, Louise.*
- Perform choral reading of retelling.
- Do echo reading of *Eat Your Peas, Louise.*
- Read other books about food and related problems: *Bread and Jam for Frances, Gregory the Terrible Eater.*

Unit extension: *Eat Your Peas, Louise*

Eat Your Peas, Louise by Pegeen Snow is a story about a girl named Louise who will not eat peas. Her father tries different ways to get her to eat them. She finally eats the peas at the end of the story when Dad says "please."



Graph work: Eat Your Peas, Louise.

After a read-aloud session with this new book, many extension activities evolved naturally as the children recognized the similarity between the rhyming pattern contained in this book and the pattern found in *Down by the Bay*. The children had had such positive and meaningful experiences during the "bay" unit that they were eager to extend this new book in similar ways. Activities associated with *Eat Your Peas, Louise* included dictating descriptions of vegetables, writing about and graphing the vegetables that were most or least liked, talking about other eating problems encountered, role-playing what happens at home when children do not eat various foods, and writing a class rebus story based on the book. (Other activities are listed in Figure 5.)

Summary

The language of song is a natural, joyful language. When combined with literacy development and cross-curricular activities, using the combination approach recommended here with song picture books, the process of beginning reading and writing is as natural and joyful as a song. Song picture books are a wonderful resource for integrating rhyme, reason, and song into the early childhood curriculum. Listed below are popular song picture books that could be used in the manner described in this article.

Schantel sharing her book, No Peas, Please, with Wayne and Ryan looking on.

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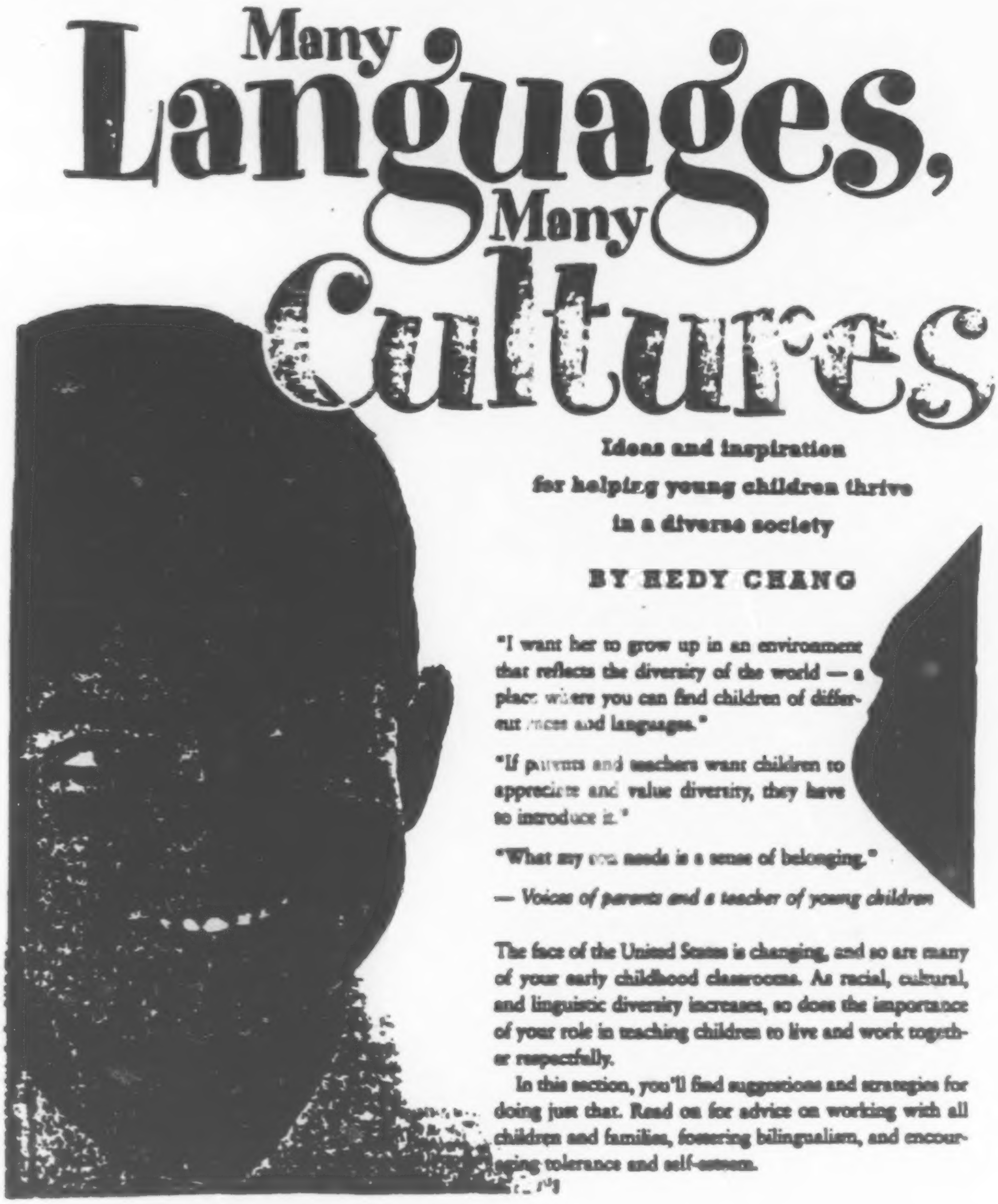

Many Languages, Many Cultures

Ideas and inspiration for helping young children thrive in a diverse society

BY HEDY CHANG

"I want her to grow up in an environment that reflects the diversity of the world — a place where you can find children of different races and languages."

"If parents and teachers want children to appreciate and value diversity, they have to introduce it."

"What my son needs is a sense of belonging."

— *Voices of parents and a teacher of young children*

The face of the United States is changing, and so are many of your early childhood classrooms. As racial, cultural, and linguistic diversity increases, so does the importance of your role in teaching children to live and work together respectfully.

In this section, you'll find suggestions and strategies for doing just that. Read on for advice on working with all children and families, fostering bilingualism, and encouraging tolerance and self-esteem.

Strategies for working with children and families of different languages and cultures

Diversity Dynamics

What happens during children's earliest years shapes whether they become open to or fearful of people with different skin colors and customs. It determines whether children learn to feel proud or ashamed of their heritage. It lays the foundation for children to grow up speaking English as well as the language of their home.

As an early childhood teacher, you play a crucial role in laying this foundation. You're creating the first group environment most children encounter outside their home, and your challenge is to make it inclusive and respectful. One key factor for success will be your ability to work well with children's families, some of whom may not speak English. The following four strategies can help.

STRATEGY 1: Exchange information with parents about race, language, and culture. Orientation is a great place to start. Because this is often the first meeting between you and the parents of the children in your program, it can set the tone for your ongoing relationship and lay the foundation for open communication on sensitive topics, including race and culture.

If you didn't discuss diversity at the start of the school year, it's not too late. Ask parents these questions:

- How would you like us to recognize your child ethnically?
- What family traditions would you like our program to acknowledge?
- What can we learn about your culture to help us be as respectful as possible?

One way to teach children about diversity: Invite grandparents to visit your classroom and share cultural objects and stories.

- What language (or languages) does your family speak?
- What holidays do you celebrate?

Remember to ask for information from families even when you and they are from a similar racial or ethnic group. In any group, opinions and practices may vary. A family's customs may differ due to religion, length of time in the United States, and other factors. (For advice on what to do when a family's cultural practice differs greatly from your classroom practice, see "Working It Out" below.)

STRATEGY 2: Involve parents in the life of the school.
One way to build relationships with parents is by drawing them into school routines and events. Different programs have different ways of doing this.

Teachers can take turns communicating with small groups of parents or coming in later on some mornings so they can stay late in the evening to be available to parents. Some programs encourage parents and teachers to write each other notes. In others, folders or steno pads (with one column for teachers and one for parents) convey information back and forth.

To share information about family structures and traditions, ask parents to bring in and discuss their photo albums.

Another idea: Ask parents and grandparents to share their experiences and skills with your class. Invite them in to talk about trips they've taken to their ancestral country or to demonstrate games, dancing, and crafts from their culture. Such presentations teach children about other cultures, give you information about families' backgrounds and traditions, and show children that you value their heritage.

(continued on page 64)

Working It Out

Striking a balance between respecting a family's culture and standing up for what you believe in isn't always easy. What if you discover a parent is hitting a child? Is this part of the family's culture or child abuse? What if a parent believes that girls are less valuable than boys? What if parents don't want their child to call you by your first name? How would you resolve these issues in the classroom?

Think about your bottom line. People may legitimately disagree about the appropriateness of physical discipline, but if a home situation poses danger to a child, you must step in and be able to say why you did.

Understand why a family behaves a certain way. In less critical cases, talk to parents about your classroom routine and their home routines. Establishing an atmosphere of trust may keep tensions from escalating into clashes.

Agree to disagree. In the end, as long as the health of the child isn't at stake (which is usually the case), you and parents may come to a compromise or simply accept your differences. The important thing is to avoid letting any disagreement affect the children. Don't make them choose sides or feel bad about what their parents do at home.

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Create ways to expose children to other languages — including all the home languages in your program.

STRATEGY 3: Use parent conferences to set mutual goals. Your school may have a policy of holding meetings where parents and teachers can — without distraction — discuss the welfare of a child. Perhaps you even visit families' homes instead of asking parents to come to the school. Such visits are a great way to see the child and the family in their own environment and gain a better understanding of their culture and practices.

During conferences, work with parents to establish goals for their child. Such goals can relate specifically to cultural understanding, language development, and anti-bias attitudes. Striving toward a common goal can create opportunities for you and the parents to examine how you can help realize it at home and at school.

For example, you may agree that a child should be grounded in his or her cultural traditions. But it may not be realistic for parents to expect you to learn and then teach those traditions, especially if your classroom has children from a number of cultures. In this case, the parents may assume responsibility for teaching traditions to their child while you find ways to demonstrate in the classroom that you value those traditions.

Likewise, if a child's family speaks a language other than English, you and the parents can set a goal together to help the child retain the home language as he or she acquires English. Once you've done that, you can talk to parents about the steps all of you can take to achieve the goal. There's more on this in the next section.

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STRATEGY 4: Validate home language in the classroom.
Some parents resist early childhood programs that promote bilingualism. English-speaking families may think that if teachers are using other languages, they're sacrificing instructional time in English. Research shows, however, that exposure to another language can enrich children's ability to acquire and comprehend languages in general.

Non-English-speaking families may not support the bilingual approach either. They often feel they're sending their children to school specifically to become fluent in English and therefore may object to using their home language in your program. They may need encouragement to nurture the child's first language so he or she won't lose the ability to speak and understand it.

Such a loss can be significant and far-reaching for both the child and the family. Because language is such an important component of culture, a child's fluency in the family language will affect his or her sense of identity. The use of the home language also promotes children's cognitive development, self-esteem, second language (usually English) acquisition, and academic preparation.

Your active support and validation of families' languages — whether Spanish, Punjabi, or Japanese — has a tremendous influence on how parents feel about your program and whether they get involved in school activities. (For more advice on working with non-English-speaking families, see "Bridging the Language Barrier" below.)

Your actions also have a big effect on how children feel about their home language and whether they'll lose or retain it. To avoid communicating negative messages about home

Bridging the Language Barrier

A classroom can be a strange environment to parents whose primary language is not English. Some parents feel the need to be part of the system that socializes their children, but they're unable to bridge the language barrier. Others view education as their path to success and want their children to do well, but they feel uncertain about a language and culture that's different from their own.

All these things put non-English-speaking parents at a real disadvantage. Like all parents, they hunger for information about their child but may feel frustrated, powerless, or alienated. If they equate lack of recognition of their language with lack of respect for their culture, they may isolate themselves further.

Here are some ways you can help bridge the barriers:

Establish a relationship of equality and respect from the start. If parents feel embarrassed about their English skills, you might share how frustrated you feel at not being able to communicate in their language. This demonstrates that you respect parents as equals and puts everyone at ease.

Link parents who speak the same language with one another. This is a way to encourage informal support networks among people who share similar experiences of being outside the mainstream. Parents can count on one another to translate, to solve problems, and just to commiserate about how difficult maneuvering through the system can be.

Show parents how much you value them. Reflect diversity of culture and language in your classroom. Translate notices into different languages by working with staff, community agencies, and parents themselves. And do all you can to involve parents in their children's education. Ultimately, you both have the need and responsibility to keep the lines of communication open.

ECT *adapted this piece from an article by Lisa Lee, associate director of the Parent Services Project in Fairfax, California. The article appeared in* Looking In, Looking Out, *a California Tomorrow publication.*

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languages to children, ask yourself the following questions:

☐ Do I respond to children when they initiate contact with me in their home language?

☐ Do I encourage both children and parents to use their home language?

☐ Do I take care not to use the home language only to reprimand children or give them directions?

☐ Do I use the home language to give children positive reinforcement?

☐ Do I create opportunities for children to use different languages in day-to-day activities?

☐ Do I have classroom materials in the different home languages — and are those materials equal in quality to the English materials?

☐ Do I work with parents to identify when to validate home language and dialects and when to emphasize standard English?

You can use this checklist now and throughout the year. By reinforcing home languages and communicating well with families, you'll be fostering the kind of classroom environment that can give children a strong start in life.

Perhaps Anthony Behill, a member of the Chumash Tribe whose grandson attends a child-care program in California, best summed up the importance of focusing on diversity in the classroom. "Knowing who you are is important for attaining an education," he said, "because knowing who you are gives you a base for learning everything."

Hedy Chang is codirector of California Tomorrow, a nonprofit organization in San Francisco that's committed to making racial and ethnic diversity work. ECT adapted the material in this article from the group's 1996 book Looking In, Looking Out, *which Chang coauthored with Amy Muckelroy and Dora Pulido-Tobiassen. For information on ordering the book, call (415) 441-7631.*

Let children share family treasures that incorporate both culture and language, such as this Hebrew prayer book.

Appendix M

Music And Movement

The following article is by Mary Renck Jalango (1996).

MUSICAL ABILITIES: ARE YOU FOSTERING THEM?

Using Recorded Music with Young Children: A Guide for Nonmusicians

Mary Renck Jalongo

If you can't play an instrument, you never learned to read music, you think that your voice is below average, you're convinced that you are tone deaf, somebody told you that you had no musical talent or asked you not to sing, or if your background in music is limited to listening to the radio, then this article is written for you—you are a nonmusician!

Now let's look at the positive side! You

- enjoy listening to music, singing along with the car radio, moving to music;
- share your enthusiasm for music with children;
- realize that for young children music is something that you do, that music and movement are connected;
- want to learn about and use the best available resources to improve your music program;
- recognize that music can enrich the total early childhood curriculum; and
- believe that teachers fail to educate the "whole child" if music is neglected.

From the experts

Over and over again, experts in the field of music for young children remind us that performance skills in music are not a prerequisite for a high-quality early childhood music program (Young 1975; Lucky 1990). Early childhood music specialist Marvin Greenberg (1976) contends that preschool teachers who have limited musical backgrounds can do as well in teaching music as do teachers with extensive musical backgrounds, but only if nonmusicians are conscientious and enthusiastic about following a daily musical curriculum featuring high-quality music. Thus, even teachers who feel that they are unmusical can offer programs that have a positive effect on young children's musical interests, attitudes, and abilities.

Outcomes of a good music program

As a result of developmentally appropriate music and movement activities throughout the early childhood years, children should acquire the following attitudes (Hall 1989).

I can listen to music

Children need to recognize different ways of using their senses to hear and differentiate among various types of music, such as identifying the music made by different instruments or voices. We know, for example, that hearing is at a mature level of acuity during the third trimester of pregnancy, that babies from birth to three months can express their intense interest in what they are hearing (often by holding rather still and concentrating on the new sounds they hear), and that for the remainder of infancy children respond to different types of music through different types of vocalizations and body movements (Wilcox 1994).

If you work with infants and toddlers, you have a wide variety of recorded lullabies and play songs available to you. For lulla-

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bies, consider *Sleep, Baby, Sleep* (Larson 1994) or the multicultural sampler *Lullaby—A Collection* (Music for Little People 1994). Lap games, play songs, and creative dance for older infants and toddlers abound on *Baby Tickle Tunes: Patty Cakes and Peek-a-Boos* (Tickle Tune Typhoon 1994), *Lullabies and Laughter* (Carfra 1982), or *Songs and Games for Toddlers* (McGrath & Smithrim 1985).

Listening is important for older preschoolers and primary-grade children who are learning to use their voices to sing. Try playing music in the background so that children hear a song several times and become familiar with it before they attempt to sing it with you. Often, young children respond more favorably (just as we do) to music that is familiar. They will say, for instance, that they like Barney because they hear him all the time in department stores and on television. But you probably have a better singing voice than Barney's, and, if you always use music that children know already, you have done nothing to extend children's musical preferences.

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Researchers believe that children's musical preferences and singing voices are well formed by age seven (Scott 1989), so it is particularly important for teachers to help build children's familiarity with various types and styles of music and provide different models of singing styles, like the Louisiana French version of the "Hokey Pokey," called "Le Hoogie Boogie" (Doucet 1992).

Expanding children's musical horizons is one useful and important way of accomplishing the goals of multicultural education. Music from other lands and ethnic groups can go unappreciated unless early childhood educators accept responsibility for familiarizing children with it. Take, for example, a song sung by Ladysmith Black Mambazo called "There Come Our Mothers" (1994). I let children hear the soothing, yet spirited a cappella harmonies of the male voices in this African choir, voices that are complemented by the sweet voices of the children who sing with them on the tape. When I introduce the song for the first time, I try to get children to connect with the song's meaning by asking them if they ever wait excitedly for their parents to come home from shopping. I ask them why, and they say that they often find their favorite foods inside the grocery bags or sometimes get a surprise gift.

Then I tell them that in this African song the children's mothers have traveled to the shopping area by boat rather than car and that these children are equally excited because they are standing on the shore and can see their mothers coming home with packages from the store. Next, I remind them of the rocking motion of a boat, and we rock in time to the first three verses. I alert them to listen for the words now translated and sung in English; I explain that the children in the song can see presents, candy, and fruit in the packages their mothers are carrying. Finally, I ask the children in my group to join in the singing while we continue to rock with the music. Using a strategy like this one builds children's appreciation for music from other lands and ethnic groups.

I can respond to music with my body

For young children, particularly infants and toddlers, movement and music are interconnected. Studies show that from the earliest days of life, babies respond differentially to quiet music and lively music (Lopez et al.1989). Their bodies are more active during a play song and more relaxed during a lullaby—no wonder mothers around the globe sing quiet songs to babies in order to calm them and put them to sleep!

As children move into the preschool years, they begin to understand moving to music in another way, as a form of nonverbal communication. So if we sing an action song like "Eensy Weensy Spider" with the children, we are building their understanding of how gestures and other body movements can be used to communicate.

One activity that really dramatizes how different music evokes different physical responses uses three award-winning pieces of recorded music: "Shake It to the One You Love the Best" from Cheryl Mattox (1989); "Two by Two" from the all-female African American a cappella group, Sweet Honey in the Rock (1989); and "East West" from Tickle Tune Typhoon (1987). The first song is brief and simple—ideal for toddlers, young preschoolers, or beginners with action songs. The song from Sweet Honey in the Rock is more involved and incorporates several different motions (the instructions are on the song sheet) and it is ideal for fours or fives. In the Tickle Tune Typhoon's contemporary rock-and-roll action song, the children really move quickly and perform such actions as jumping, twisting, and strutting. This song works well with older preschoolers and primary-grade children.

You also can encourage children to move in response to music by simply asking questions, such as "Can you show me with your body that the music is getting louder? Softer? Higher? Lower? Can you show me with just your hands? Can you show me with your whole body that the music is getting faster? With just your head? With just your feet?" or "Can you show me giant steps as you move around the circle? Baby steps? How would an elephant dance to this music? Or a mouse?"

The use of simple props is another way to combine music and movement. Toddlers can rock a teddy bear to a lullaby; preschoolers can make "dancing dolls" (empty detergent bottles with Styrofoam-ball heads and fabric skirts), then and swirl them about in response to a Strauss waltz; and primary-grade children can lope along to a cowboy song as they hold the reins of their horse (a length of ribbon or yarn encircling the waist of a partner). Naturally, the selection of both music and movement activities is dependent upon the developmental levels of the children (see Andress 1989; Fox 1991; Isenberg & Jalongo 1996).

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I can make music

Whenever I give a conference presentation on early childhood music, there are always several teachers who seek me out beforehand to make certain that they will not have to sing in front of the group or play an instrument; otherwise they want to drop out of my session. One of our goals in early childhood music is to avoid these feelings of musical inadequacy in future generations. Children should come away from their early childhood music experiences feeling free to explore sounds and confident about striving to develop their musical intelligence.

One excellent way of building children's music-making abilities is by setting up a music laboratory in your classroom, a place where children can experiment with sound makers of various types—a toy xylophone, an autoharp, rhythm-band instruments—or with the construction of simple instruments (Fox 1989). All of the young children in our classrooms should believe that they are capable of producing pleasing sounds and making music. There should be time, opportunity, and encouragement for children to sing spontaneously while at play. A teacher might say, "I see you are all rocking in the rocking boat together. Maybe you can sing a rocking song."

As children gain more experience in the role of music makers, they should come to the realization that music is a form of creative expression and that they are capable of inventing or writing music. Children should be guided in inventing new verses for familiar songs, conducting their own rhythm-band compositions, or leading the other children in singing a song that they have invented.

I can understand music

As we work with young children, we need to help them acquire a vocabulary to describe their experiences with music. It is particularly important for children to realize that music com-

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Music Program Achievements for Children

An early childhood music program is achieving its goals when children learn to

- listen appreciatively,
- sing tunefully,
- move expressively and rhythmically,
- play classroom instruments,
- develop age-appropriate musical concepts,
- create self-satisfying music, and
- value music as part of everyday life (Greenberg 1979).

municates feelings, as well as sounds or ideas, and to feel confident about describing their responses to music. Young children learn musical terminology when their teachers relate these terms to concrete experiences. A group of children might understand the concept of rhythm better if it is related to a concrete experience many of them already have—the ticking of a clock. A teacher might pass around a clock, tell children to listen, and then ask, "How can we make our rhythm sticks sound like a clock?" Then the children could tap their sticks to the story song "My Grandfather's Clock" (Watson 1990).

Another activity that I have used effectively is to first firmly establish the rhythm for the clip-clop of a horse's hooves by leading the children in tapping rhythm sticks, striking a tone block, or clicking together two halves of empty coconut shells or two pencils, and then to begin singing. A good recorded selection for this activity is the song "Horsey, Horsey" (Sharon, Lois, & Bram 1986).

Taking stock of your music program

A recent study (Gharavi 1993) of 173 preschool teachers revealed the following music program realities:

- 50% of the teachers believed that they had average or below-average vocal abilities;
- less than 1% could play a guitar, and only a few possessed modest keyboard skills;
- 75% did not read music and were limited to learning new songs by rote from recordings;
- 150 were responsible for teaching their own music;
- 53 respondents said they had no daily music time, and only 4 engaged in musical activities throughout the school day;
- most reported singing at a register comfortable for them and starting a song by simply beginning without any tone to match—something even professional singers do not attempt; and
- in terms of repertoire, most learned the songs they knew during their own childhoods, from recordings, song collections, or the radio.

Based upon her study, early childhood music specialist Gharavi identified five basic problems with preschool teachers' current practices in using music with young children. Her major findings and some recommendations and ways that recorded music can help include the following.

1. *Sing at a comfortable pitch for children's voices.*

Young children do not have soprano voices. If children are straining to hit the high notes, you should try a lower pitch. I find that some of the male voices (such as Raffi, Fred Penner, Eric Nagler, Joe Scruggs, Pete Seeger, John McCutcheon) and the lower female voices (such as Ella Jenkins; Sweet Honey in the Rock; Cheryl Warren Mattox; Sharon, Lois, and Bram) work the best for singing along. Just like professional musicians do, use a pitch pipe, a note, or the starting pitch on the recording to begin at a pitch that is comfortable for the children's voices and for you.

2. *Expand your musical repertoire.*

Most teachers rely upon the songs they learned themselves as children or whatever is already available at their school or center. To expand your repertoire, try borrowing a variety of recorded songs from the library and listening to them in the car on your way back and forth to work. Borrow a songbook from the library and ask a friend who can sing and play to make a tape for you, or ask someone who has an extensive collection of children's music if you might borrow their tapes and make your own personal song collection. I like to make special tapes for specific purposes, such as a recording of "The Wheels on the Bus" or "The Choo Choo Boogaloo" (Buckwheat Zydeco 1994), "Riding in an Airplane" (Raffi 1985), and "Down the Road I Be Going" (Sweet Honey in the Rock 1994) for a transportation theme.

3. *Become familiar with the best music available for young children.*

Most early childhood teachers own Hap Palmer and Ella Jenkins records, but there are many more choices available to you. Avoid relying exclusively on a few albums in which all of the songs sound alike. The best recorded music albums for young children should include a variety of musical styles and traditions. High-quality choices recorded specifically for children are seldom available at the local record store and usually have to be ordered by mail (see "Sources" list) or purchased at a store specializing in materials for young children.

Look for award-winning children's recordings. Four awards given include the American Library Association's Notable Recording, Parent's Choice Seal of Approval; the "Pick of the Lists" award from the American Booksellers Association; *USA Today*'s "Kid Picks"; and the endorsement of the Oppenheim Toy Portfolio (award levels are silver, gold, and platinum). Look also for favorable reviews in professional publications and endorsements by professionals. Exploit every resource for learning about high-quality music for children by reading articles about music in professional journals and magazines, examining curriculum guides for early childhood music, and looking through song collections and early childhood music methods textbooks.

Talk with teachers, both music specialists and regular classroom teachers, about those early childhood music materials that they have found particularly useful. High-quality television programs like *Reading Rainbow* often feature music, and Sharon, Lois, and Bram have their own program called *The Elephant Show*. Occasionally there are concerts for young children on Disney or other television channels. You also can attend sessions led by musicians such as Thomas Moore at conferences sponsored by NAEYC and other professional organizations. In this way you can "listen before you buy" any recordings for your center or school.

4. *Provide a wide range of musical styles, particularly ethnic music.*

I tend to prefer collections or samplers of music that represent various cultures, such as *Where I Come From! Songs and Poems from Many Cultures* (Cockburn & Steinbergh 1991), which includes poems and songs sung in German, Japanese, Farsi, Vietnamese, and many other languages. For each song, rather than Americanizing it, performers use the instruments and the style characteristic of the specific culture. Many of the songs also include the English translation. "De Colores," for example, is sung in Spanish, translated into English, and then repeated in Spanish—all to the accompaniment of an authentic mariachi band. A "Sampler of Recorded Music" chart on pages 12–13 offers numerous suggestions of recorded music that will help you provide a wide range of musical experiences for children.

5. *Provide opportunities for quiet listening.*

Although teachers often mention quiet listening as a music activity, the musical choices in their classroom seldom reflect this purpose (Gharavi 1993). Try providing a cassette player with earphones and a basket of tapes from which children can choose. Invest in some classic story songs like the ones in the "Sampler" chart. An often-overlooked but valuable resource is a public librarian, university librarian, or music major. Ask for advice about some background listening selections that can be played during arrival/departure times or while children are at play.

Providing high-quality musical experiences

In general, the following are appropriate music activities (Taylor 1991):

- experimenting with sounds and sound making, such as those made by rhythm-band instruments;
- singing songs together using just voices (Jalongo & Collins 1985);
- playing and listening to records and tapes, such as those listed in the chart on pages 12–13;
- learning names and uses of musical instruments, such as by watching some members of the local high-school band perform;
- experiencing the different ways that music makes us feel—try using some pieces of music with dramatic moods: the bold spirit of Chopin's *Polonaise in B flat* or "Ashokan Farewell," a mournful tune from the audiotape of music (Burns & Colby 1990) that accompanied the PBS Civil War series;
- learning to participate in music and respond through physical action, such as skipping to John McCutcheon's (1992) "Skip to My Lou" and swinging with a partner during the instrumental segments of the recording;
- discovering rhythms in everyday life, such as the drip-drip of water off the roof or the back-and-forth motion of a swing;
- observing different instruments being played, such as watching the videocassettes, *Joe Scruggs in Concert* (Scruggs 1994) or *A Young*

Children's Concert with Raffi (Raffi 1984);

- playing simple musical instruments like the omnichord, an electronic version of the autoharp, or the music maker, a stringed instrument that has follow-the-dot music cards that slide underneath the strings to show which notes to play (about as easy to play as a toy xylophone or a keyboard with color-coded keys); and
- using song picture books—illustrated versions of song lyrics (Jalongo & Renck 1985; Barclay & Walwer 1992)—many of which are now available as big books (see listing on p. 11) that enable children to read the text, based on their familiarity with the words of the song.

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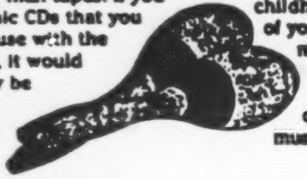
To make these experiences effective, you also will need to consider the quality of the music you provide. Check your music-playing equipment. If you still use a record player, consider having the needle replaced and the equipment serviced. This need is very often overlooked and as a result children end up listening to scratched records on poor equipment most of the time. Remember that children deserve to hear music at its best. One teacher told me that she likes to use her CD player and CDs because it is so easy to locate a particular song on them. One drawback of CDs is that they need to be handled much more carefully than tapes. If you own music CDs that you want to use with the children, it would probably be safer to make cassette-tape copies for the children's independent use in the classroom.

Conclusion

Music is particularly important in the early childhood program because, as leading theorist and Harvard professor Howard Gardner has concluded, "Of all the gifts with which individuals may be endowed, none emerges earlier than musical talent" (1993, 99). Too often, teachers reserve music for just a few minutes each day during circle time because they lack confidence in their own musical abilities. Yet, as we know, children form enduring attitudes about music during the early childhood years. Thus, teachers of young children—regardless of musical talent, training, and performance skills—have a special responsibility for developing young children's musical abilities.



When you use high-quality musical recordings effectively, you exert a powerful, positive influence on young children, not only during the early childhood years but throughout children's lives.

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A Sampler of Recorded Music

Lullabies—traditional and original, American and multicultural

- *Baby's Morning Time* (Judy Collins)
- *Daddies Sing Goodnight*
- *Earthmother Lullabies I, Earthmother Lullabies II* (Pamala Ballingham)
- *Lullabies for Little Dreamers* (Kevin Roth)
- *Lullabies of Broadway* (Mimi Bessette)
- *Lullaby—A Collection*
- *Lullaby Berceuse* (Connie Kaldor & Carmen Campagne)
- *Lullaby Land* (Linda Arnold)
- *Nitey-Night* (Patti Ballas & Laura Baron)
- *Sleep, Baby, Sleep* (Nicolette Larson)
- *Star Dreamer* (Priscilla Herdman)
- *'Til Their Eyes Shine*

Nursery tunes—songs for the very young

- *The Baby Record* (Bob McGrath & Katherine Smithrim)
- *Baby Songs, More Baby Songs* (Hap Palmer)
- *Baby Tickle Tunes* (Tickle Tune Typhoon)
- *Lullabies and Laugher* (Pat Carfra)
- *Mainly Mother Goose* (Sharon, Lois, & Bram)
- *Shake It to the One That You Love the Best: Playsongs and Lullabies from Black Musical Traditions* (Cheryl Warren Mattox)
- *Singable Songs for the Very Young, More Singable Songs for the Very Young* (Raffi)

American folk songs—children's chants, play songs, and singing games

- *Activity and Game Songs* (Tom Glazer)
- *American Children*
- *American Folk Songs for Children* (Pete Seeger)
- *The Best of Burl's for Boys and Girls* (Burl Ives)
- *Circle Time* (Lisa Monet)
- *Come On In, Fiddle Up a Tune* (Eric Nagler)
- *Doc Watson Sings Songs for Little Pickers* (Doc Watson)
- *Eric's World Record* (Eric Nagler)
- *Family Tree* (Tom Chapin)
- *Grandma Slid Down the Mountain* (Cathy Fink)
- *Let's Sing Fingerplays* (Tom Glazer)
- *Peter, Paul, & Mommy* (Peter, Paul, & Mary)
- *Stay Tuned* (Sharon, Lois, & Bram)
- *Stories and Songs for Little Children* (Pete Seeger)
- *This a Way, That a Way* (Ella Jenkins)

Multicultural music—from different ethnic groups, from around the world

- *Beyond Boundaries: The Earthbeat! Sampler*
- *Celtic Lullaby* (Margie Butler)
- *Children's Songs of Latin America, Cloud Journey* (Marcia Berman)
- *Family Folk Festival: A Multicultural Sing-Along*
- *Gift of the Tortoise* (Ladysmith Black Mambazo)
- *I Got Shoes!* (African American) (Sweet Honey in the Rock)
- *Magical Earth* (Sarah Pirtle)
- *Miss Luba and Kenyan Folk Melodies* (Muungano National Choir of Kenya)
- *Nobody Else Like Me* (Cathy & Marcy)
- *Papa's Dream* (Los Lobos)
- *Positively Reggae*
- *Shake Sugaree* (Taj Mahal)

Holiday, religious, and seasonal music

- *Chant* (Benedictine Monks of Santo Domingo de Silos)
- *Holiday Songs and Rhythms* (Hap Palmer)
- *Just in Time for Chanukah* (Rosenthal & Salyan)
- *Leprechauns and Unicorns, Oscar Brand and His Singing Friends Celebrate Holidays* (Oscar Brand)
- *Mighty Clouds of Joy* (Reverend James Cleveland)
- Mormon Tabernacle Choir
- *Songs for the Holiday Season* (Nancy Rover)
- Vienna Boys Choir

Contemporary children's music

- *All of Us Will Shine* (Tickle Tune Typhoon)
- *Ants* (Joe Scruggs)
- *Bananaphone* (Raffi)
- *Collections* (Fred Penner)
- *Hearts and Hands* (Tickle Tune Typhoon)
- *Hug the Earth, Circle Around* (Tickle Tune Typhoon)
- *Little Friends for Little Folk* (Janice Buckner)
- *1-2-3 for Kids* (The Chenille Sisters)
- *Rosenshontz* (Gary Rosen & Bill Shontz)
- *Sillytime Magic* (Joanie Bartels)
- *Singin' and Swingin'* (Sharon, Lois, & Bram)
- *Take Me with You* (Peter Alsop)
- *Will You Be My Friend?* (The Roches)

Popular music—rock, jazz, new age, pop-chart, electronic, movie, and show

- *Baby Road* (Floyd Domino)
- *A Child's Celebration of Broadway*
- *A Child's Celebration of Show Tunes*
- *Electronic Music II* (Jacob Druckman)
- *Fresh Aire I* (Manheim Steamroller)

- *Fresh Aire II* (Manheim Steamroller)
- *Peter and the Wolf Play Jazz* (Dave Van Ronk)
- *Really Rosie* (Carole King & Maurice Sendak)
- "Rhythm of the Pride Lands" (from *The Lion King*)
- "Sebastian the Crab" (from *The Little Mermaid*)
- *Star Wars Trilogy Soundtrack* (London Philharmonic)

Classical music

- *Carnival of the Animals* (Camille Saint-Saens)
- *Fiedler's Favorites for Children* (Arthur Fiedler & the Boston Pops Orchestra)
- *The Firebird* (Igor Stravinsky)
- *G'morning, Johann: Classical Piano Solos* (Ric Louchard)
- *Happy Baby Classics*
- *La Mer* (Debussy)
- *More Fiedler Favorites* (Arthur Fiedler & the Boston Pops Orchestra)
- *Mr. Bach Comes to Call* (Toronto Boys Choir & Studio Arts Orchestra)
- *My Favorite Opera for Children* (Pavarotti)
- *Nutcracker Suite* (Tchaikovsky)
- *Peter and the Wolf* (Sergio Prokofiev)
- *Sleeping Beauty* (Tchaikovsky)
- *Sorcerer's Apprentice* (Dukas)
- *Symponie Fantastique* (Hector Berlioz)
- *Tchaikovsky's Children's Album* (The Moscow Virtuosi)

Music for dancing, patriotic and marching songs

- *Choo Choo Boogaloo* (Buckwheat Zydeco)
- *Play Your Instruments* (Ella Jenkins)
- Sousa marches (Tchaikovsky)
- Strauss waltzes (Tchaikovsky)
- *Swan Lake* (Tchaikovsky)
- *21 Really Cool Songs* (Sugar Beats)

Music from various historical periods

- *Dance of the Renaissance* (Richard Searles & Gilbert Yslas)
- *Harpsichord Music* (Jean-Philippe Rameau)
- *Shake It to the One You Love: Play Songs and Lullabies from Black Musical Traditions*
- *The Wild Mountain Thyme* (John Langstaff)

Music by contemporary artists

- *Earthrise: The Rainforest Album*
- *Midori Live at Carnegie Hall* (Midori)
- *Songbird* (Kenny G)
- Sounds of Blackness
- *Who's Afraid of Opera?* (Joan Sutherland—videocassette with Beverly Sills, Stevie Wonder, Luciano Pavarotti)

Story songs for quiet listening

- *Burl Ives Sings Little White Duck* (Burl Ives)
- *A Child's Celebration of Song,* "The Ugly Duckling" (Danny Kaye)
- *Family Folk Festival: A Multicultural Sing Along,* "My Grandfather's Clock" (Doc Watson) and "The Circus Song" (Maria Muldaur)
- *Follow the Drinking Gourd* (Morgan Freeman)
- *The Manhattan Transfer Meets Tubby the Tuba,* "Frosty the Snowman" (Manhattan Transfer)
- *Peter, Paul, and Mommy,* "Puff the Magic Dragon" (Peter, Paul, & Mary)
- *Special Delivery,* "Mail Myself to You" (Fred Penner)

Source: Adapted by permission, from J.P. Isenberg & M.R. Jalongo, *Creative Expression and Play in the Early Childhood Curriculum,* 2d ed. (Englewood Cliffs, NJ: Merrill/Prentice Hall, 1996).

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Scruggs, J. 1984. *Joe Scruggs in concert: Monkey business and more.* Austin, TX: Educational Graphics.

Sources for children's music

The children's recordings and videocassettes mentioned in this article are available from one or more of the following distributors/mail-order sources.

A & M Kid's World of Music
800-541-9904

Chinaberry Book Service
619-670-5200

Educational Record Center
800-438-1637

Music for Little People
800-346-4445

Radical Press
800-423-8309

Talking Stone Press
617-734-1416

More recordings for children

Carfra, P. 1984. *Songs for sleepyheads and out of beds.* Scarsborough, Ontario: A & M of Canada.

Los Lobos. 1995. *Papa's dream.* Lawndale, CA: Music for Little People.

McGrath, B., & K. Smithrim. 1983. *The baby record.* Scarsborough, Ontario: A & M of Canada.

Big-book song picture books

Glazer, T. 1991. *The more we get together.* Dallas, TX: Harcourt Brace Jovanovich.

Kovalsky, M. 1987. *The wheels on the bus.* New York: Trumpet Club.

Peek, M. 1985. *Mary wore her red dress and Henry wore his green sneakers.* New York: Trumpet Club.

Sweet, M. 1992. *Fiddle-i-fee: A farmyard song for the very young.* New York: Trumpet Club.

Wescott, N.B. 1989. *Skip to my Lou.* New York: Trumpet Club.

The following article is by Mary Renck Jalongo and Mitzie Collins (1985).

Singing with Young Children!

Folk Singing for Nonmusicians

Mary Renck Jalongo and Mitzie Collins

When four-year-old Chad asked his teacher "Why don't we sing sometimes?," she suddenly realized that her preschoolers missed music. As in most programs for young children, their school did not have a music resource person. Chad's teacher was self-conscious about her ability to carry a tune. She had tried singing along with records, but the children grew restless while she searched for a particular song on the album. When the children suggested original lyrics, recorded songs were no help. Chad's question, however, prompted his nonmusician teacher to begin sharing music with children.

Emphasize music enjoyment

If you have traumatic memories of or fears about performing before a group, your first step is to prepare yourself to sing *with* children. "Teachers who enjoy music and sing with enthusiasm, regardless of ability or training, are the ones who receive the greatest response and involvement from children" (Ellison and Jenkins 1977, p. 245). Remember that you sing *with* children, not for them. When you view yourself as a participant rather than as a performer, you can relax and concentrate on the activity, not on yourself.

Focus on the activity

"It is the song which is important, to both singer and listener" (Seeger 1980, p. 25). Young children are interested in the words, the singing, and the motions—they want to participate rather than be entertained. Children will request their favorite songs repeatedly just for the joy of singing. Start with songs many of you know so you can sing together. As your confidence builds, choose new ones that appeal to you and the children.

Observe the children

Just as you observe children's responses to other activities, you will want to look for behavioral cues which indicate children are enjoying music. Posing questions like the following can guide you in selecting other appropriate musical experiences:

- *How do the children naturally respond to music with their bodies?* Without prompting, children may clap, sway side-to-side, or bounce up and down. They may also associate specific words with actions. Some of Maureen's first words were crooned in her rocking chair—"Row, row, row ...." Curious about her singing, her parents learned that one of Maureen's teachers sang "Row, Row, Row Your Boat" to the children in the rocking boat at her child care center.
- *What parts of the song generate the most singing?* Children will not usually sing every word. They may join in by singing just one word, a phrase, the first word of a verse, or the chorus. Producing animal sounds such as "*oink, oink*" or answering with an enthusiastic "Yes, Ma'm!" often encourages participation from preschoolers.
- *When do children follow the melody best?* Usually preschool children can match the pitch of the first notes, a section that has an echo, or the final note. Watch for notes that are too high or too low and adjust the pitch to their most comfortable singing level.

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Mitzie Collins, B.A., is a freelance music specialist and performer for children throughout western New York state.

- *How do children use music spontaneously?* Play with language and music is common throughout early childhood. Infants using wooden spoons and cardboard boxes may set the rhythm for a song and the group can sing to their accompaniment. Listen for bits of song as children concentrate on quiet activities, such as art; rhythmic activities, such as climbing stairs; or sociodramatic play, such as comforting a fussy baby.

Children need not always be active participants to enjoy and learn about music. Three-year-old Heather often wandered around at school and appeared disinterested while the other children sang, but her mother revealed that she often sang vigorously at home with her bedraggled plush rabbit as an audience. Heather soon built her self-confidence and began singing enthusiastically with the group. Your sensitivity to individual and developmental differences will give children more opportunities to express themselves musically.

Match children with music

Links between folk music and language development

Early childhood songs have distinct rhythms (Andrews 1976), contain understandable lyrics, are often repetitive (Greenberg 1979; Nye 1983), emphasize enjoyment (McDonald and Ramsey 1978), and typically require a limited vocal range of about five notes (Matter 1982). Most songs for the very young are traditional lullabies, fingerplays, singing games, and nursery rhymes. These songs are kept alive primarily by word of mouth, although folk music as a cultural heritage has been preserved through publication of song collections and illustrated versions of individual songs (see Bibliographies).

Even teachers who know many different folk songs should acquaint themselves with other recordings and publications of traditional music because folk music has many variations. Teachers who have shared a song with young children for years may find that a particular artist has created a version with some interesting improvements.

***Figure 1.* Parallels between music and language development in early childhood (adapted from Papalia and Olds 1982).**

	(Approximate ages)				
	Newborn	**Six months**	**One year**	**Three years**	**Five years**
Characteristics of vocalizations and speech	cries, babbles, coos	expressive jargon	holophrases	telegraphic speech	grammatically correct verbal utterances
Dominant form of musical activity	listens (auditory)	responds (motor)	imitates (verbal)	produces (participates in singing and makes music)	

Folk music has such a direct connection with reading, writing, speaking, and listening that the process of learning traditional music is often broadly categorized as literature (Cullinan and Carmichael 1977) or even as a communication skill (Brown 1979). Young children learn to listen and speak first because aural and oral language are not as abstract as reading and writing. Children's musical and speech development are very similar (Figure 1).

Because folk music emphasizes receptive and expressive oral language, it matches the linguistic capabilities of the very young. Many types of traditional music correspond to stages in musical development during early childhood.

Stages of early musical development

Children from infancy through age five reach many milestones in their musical development (Bayless and Ramsey 1982; McDonald 1979). Figure 2 provides a brief overview of the young child's musical development, appropriate types of folk songs, and specific examples. The simplicity of folk music enables us to select songs that are suitable for children at each stage.

Infants and toddlers. For the first six months, children are primarily listeners. Music often calms or comforts infants. During the latter half of the first year, infants often respond physically to music and are better able to anticipate outcomes. A special category of folk music referred to as *dandling* (Ritchie 1955) is ideal because it combines a song supplied by an adult with stimulating physical activity.

Two- and three-year-olds. During late toddlerhood and the early preschool years, children are more likely to enact than sing the lyrics of songs such as the old work song "Jump Down, Turn Around, Pick a Bale of Hay" (Glazer 1973). Songs that suggest physical action or play-party songs such as "Walk Along John" (Weimer 1976) are especially appealing. Naturally, children enjoy listening to songs before they master the words or attempt to sing along. Songs with a simple chorus such as the "*uh-huh*" of "Frog Went a Courtin' " (Collins 1982) often provide the motivation for initial use of singing voices in a group setting.

Four- and five-year-olds. Musical preferences during the later preschool period begin to reflect the children's increasing capacity for learning language. While songs from the previous developmental stages continue to be favorites, lyrics and melodies that place greater demands on memory, such as "Over in the Meadow," become appealing. Songs that are slightly more melodically complex, contain several verses, and depict different moods, such as "Daddy Stop Teasing," "Ice Cream Orgy Time," and "Doney Gal" (Nagler 1982), make good *listening* choices for young children. These same selections become singing favorites during the elementary years.

Figure 2. **Traditional music and early childhood development.**

Approximate age	Musical development	Folk music	Examples
0–6 months	Comforted by soft rhythmic sounds, such as metronome or clock, melodious sounds, such as musical toys. Calmed by the human voice, especially the primary caregiver's voice	lullabies	"Hush Little Baby" (Beal and Nipp 1983; Carfra 1982; Weimer 1983). "All the Pretty Horses" (Beal and Nipp 1983; Carfra 1982). "Ho Ho Watanay" (Carfra 1982).
6 months–2 years	Appears interested in sound and music. May move body in response to music. Discriminates among sounds, may attempt to imitate sounds or to approximate pitches of certain patterns. Listens to music and responds more enthusiastically to certain songs.	add:	
		dandling	"What'll We Do With the Baby-O?" (Collins 1982). "Trot to Boston" (Beal and Nipp 1983; Weimer 1983).
		echo songs	"Charlie Over the Ocean" (Sharon, Lois and Bram 1980).
		highly repetitive songs	"Mommy Loves Scotty" (Carfra 1982). "Take Me Ridin' in Your Car Car" (Penner 1983).
		songs in which the child's name can be inserted	"Little Sally Waters" (Collins 1982). "Jim Along Josie" (Collins 1982; Weimer 1983).
2–3 years	Gains some control of singing voice, occasionally matches beat or movement to music, responds well to pattern repetition and rhyme, can learn simple fingerplays. At two years, can sing an average of five different notes, experiments with voice, sings and hums at play, joins in on certain phrases of familiar songs, has more consistency in rhythmic responses to music, is interested in records and rhythm instruments.	add:	
		simple fingerplays	"Eency Weency Spider" (Beal and Nipp 1983; Glazer 1977). "Grandma's Spectacles" (Beal and Nipp 1983; Glazer 1977).
		songs that suggest a motor response	"The Kitty Cats' Party" (Carfra 1982). "Obediah" (Carfra 1982).
		nursery tunes	"Head and Shoulders" (Beal and Nipp 1983). "Hickory Dickory Dock" (Beal and Nipp 1983).
		call-response	"Peanut Butter" (Collins 1982). "All Hid" (Sharon, Lois and Bram 1980).
		play-party songs	"Clap Your Hands" (Beal and Nipp 1983). "If You're Happy" (Beal and Nipp 1983).
3–4 years	Better voice control, rhythmic responses, and mastery of song lyrics. Combines creative drama with song. Forms basic concepts such as loud-soft and fast-slow.	add:	
		more complex action songs, fingerplays, etc.	"My Aunt Came Back" (Nagler 1982). "John Brown's Baby" (Beal and Nipp 1983).
		counting songs	"Six Little Ducks" (Beal and Nipp 1983). "The Ants Go Marching" (Beal and Nipp 1983; Sharon, Lois and Bram 1980).
4–5 years	Sings complete songs from memory with greater pitch control and rhythmic accuracy. Forms concepts of high-low pitch, long-short tones. Longer attention span in guided listening to records. At five years, can sing an average of ten different musical notes.	add:	
		color songs	"Jenny Jenkins" (Collins 1982).
		concept songs	"The Opposite Song" (Collins 1982).

Bob Herbert

When you view yourself as a participant rather than as a performer, you can relax and concentrate on the activity, not on yourself.

Learning and teaching songs

Sharing a song with children involves more than memorizing the lyrics and melody—you must be enthusiastic about your selection. Choose songs with words and lyrics that appeal to you and the interests of the children in your group.

The quickest and most effective way for adults to learn a new song is to follow the printed lyrics while listening to a voice singing it. Book/cassette combinations such as *Wee Sing*, *Wee Sing and Play*, and *Wee Sing Silly Songs* (Beal and Nipp 1982) or albums with accompanying booklets such as *Special Delivery* (Penner 1983) are convenient.

Recordings are available from libraries, media centers, and other teachers. Select recordings in which the voice is easily understood and is more prominent than the accompaniment. Songs with steady rhythms are easier to learn.

If you do not read music and do not have access to book/cassette materials, make a personal learning tape of the songs you want to learn. If you cannot find suitable recordings, ask a music teacher, choir director, or parent who sings well to record them for you.

Before teaching the song to children, sing along with the tape until you are familiar with the melody and words. Learning just a few traditional tunes can lead to many different songs because folk music typically has many parodies. An entire collection of parodies called *Piggyback Songs* (Warren 1983) is an excellent resource.

After you feel comfortable singing along with a few songs, you might want to try recording yourself singing. Most of us are self-conscious about our voices, but this exercise will help you develop confidence and improve your singing with children. Ask these questions as you listen to yourself.

- Are the words understandable?
- Is there a steady beat?
- Is the melody recognizable?
- Does my voice sound comfortable?
- Is my singing enthusiastic and energetic?

Perfection is not your goal. You want to enjoy music with young children!

Teachers often mistakenly believe that a piano or guitar is necessary to accompany singing with young children. Only a skilled musician can sing, play a difficult instrument, and watch the children rather than their music. Your voice is your most important musical instrument. An ordinary voice is quite adequate. It is your enthusiasm that will make the difference.

Planned and spontaneous music sessions are both part of a good curriculum for young children. Start by singing spontaneously to just one child or a small group if that helps you build your confidence. When you sing with a group of children, sing along with a record or tape, keep time with a rhythm instrument, or strum an autoharp if you feel more comfortable and enjoy your music more. Warm up with something familiar before introducing a new song. See McDonald (1979) for other tips on introducing music to young children.

One way to assess children's reactions to group singing is to tape an entire session, keeping the recorder in an inconspicuous place and letting it run. When you listen to the tape, listen for

- when the children join in the singing
- how long their attention is held by various songs
- children's requests and comments
- spontaneous changes children make to songs
- whether the pitch is comfortable for everyone
- a balance between your voice and the children's

Your written notes about what works and what is less successful will also help you plan for future activities. Perhaps shorter sessions, greater variations in the types of songs, or other changes would improve future music sessions.

Musical skills are not nearly as important as your enthusiasm for sharing music with children. Enjoyment of folk music throughout the day is possible in every preschool classroom, even when teachers are nonmusicians.

Young children are interested in the words, the singing, and the motions—they want to participate rather than be entertained.

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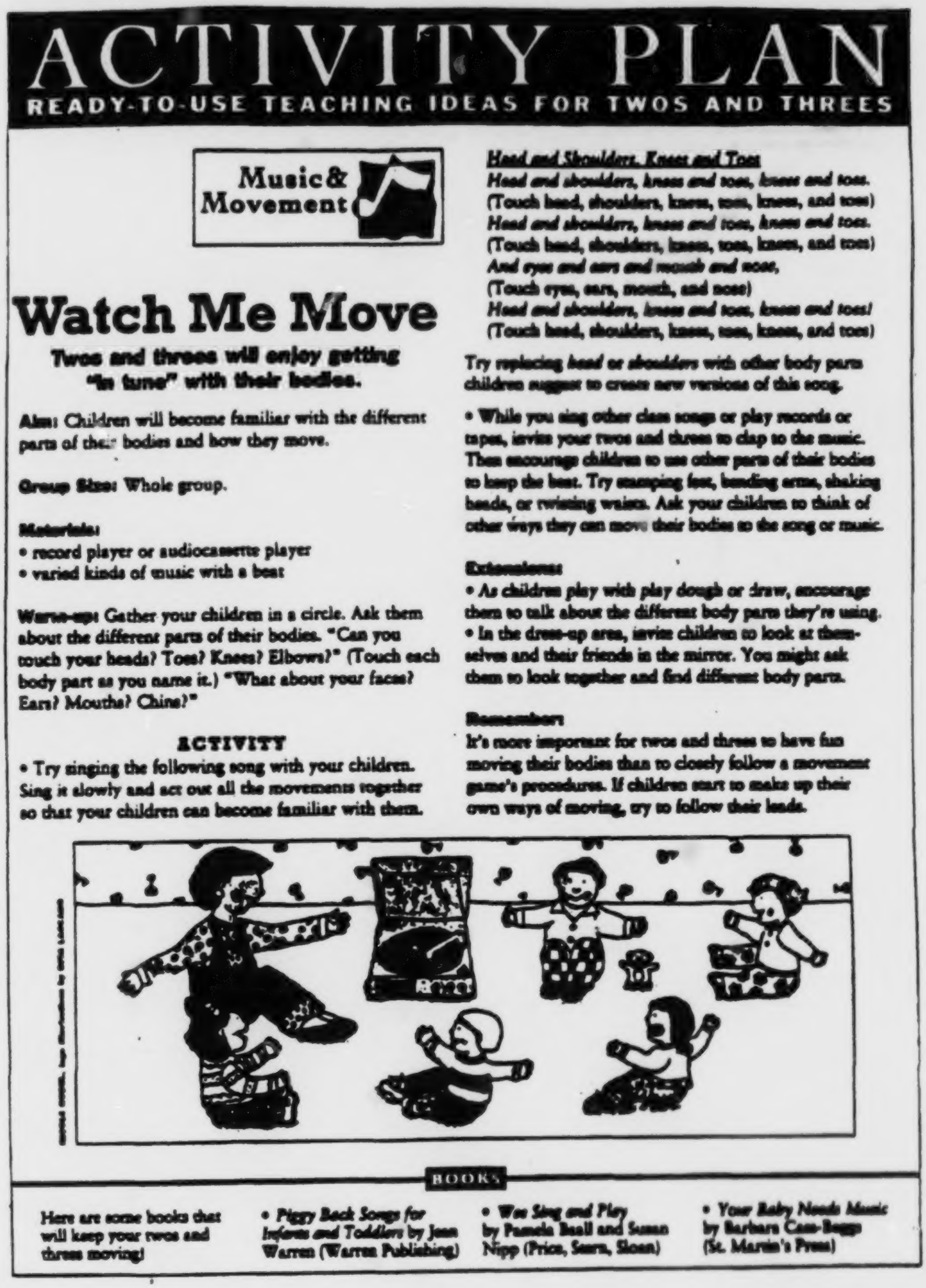
The following activity was developed by Early Childhood Today (1994).



ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR TWOS AND THREES

Music & Movement

Watch Me Move

Twos and threes will enjoy getting "in tune" with their bodies.

Aim: Children will become familiar with the different parts of their bodies and how they move.

Group Size: Whole group.

Materials:
- record player or audiocassette player
- varied kinds of music with a beat

Warm-up: Gather your children in a circle. Ask them about the different parts of their bodies. "Can you touch your heads? Toes? Knees? Elbows?" (Touch each body part as you name it.) "What about your faces? Ears? Mouths? Chins?"

ACTIVITY

- Try singing the following song with your children. Sing it slowly and act out all the movements together so that your children can become familiar with them.

Head and Shoulders, Knees and Toes
Head and shoulders, knees and toes, knees and toes.
(Touch head, shoulders, knees, toes, knees, and toes)
Head and shoulders, knees and toes, knees and toes.
(Touch head, shoulders, knees, toes, knees, and toes)
And eyes and ears and mouth and nose,
(Touch eyes, ears, mouth, and nose)
Head and shoulders, knees and toes, knees and toes!
(Touch head, shoulders, knees, toes, knees, and toes)

Try replacing *head* or *shoulders* with other body parts children suggest to create new versions of this song.

- While you sing other class songs or play records or tapes, invite your twos and threes to clap to the music. Then encourage children to use other parts of their bodies to keep the beat. Try stamping feet, bending arms, shaking heads, or twisting waists. Ask your children to think of other ways they can move their bodies to the song or music.

Extensions:
- As children play with play dough or draw, encourage them to talk about the different body parts they're using.
- In the dress-up area, invite children to look at themselves and their friends in the mirror. You might ask them to look together and find different body parts.

Remember:
It's more important for twos and threes to have fun moving their bodies than to closely follow a movement game's procedures. If children start to make up their own ways of moving, try to follow their leads.

BOOKS

Here are some books that will keep your twos and threes moving!

- *Piggy Back Songs for Infants and Toddlers* by Jean Warren (Warren Publishing)
- *Wee Sing and Play* by Pamela Beall and Susan Nipp (Price, Stern, Sloan)
- *Your Baby Needs Music* by Barbara Cass-Beggs (St. Martin's Press)

The following activity was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR THREES AND FOURS

Problem Solving

Who's Inside the Box?

Turn a large carton into an exciting hiding place!

Aim: Children will use their problem-solving skills to figure out which of their classmates is hiding inside a big box.

Group Size: Five to six children.

Materials:
- a large appliance or grocery carton
- tempera paint
- paintbrushes
- smocks

In Advance: Fold the flaps of your carton inward. (If your carton is too large for children to climb into comfortably, you might have to cut it down with a matte knife.) Place the carton on spread-out newspapers. Prepare several spill-proof containers of paint.

Warm-up: After children put on smocks, ask them to join you near the carton. Encourage them to think of ways they'd like to paint the carton. Let them know that after the paint dries, they'll be playing some games with the carton. Then, encourage them to paint up a storm! Talk about how they're all working together.

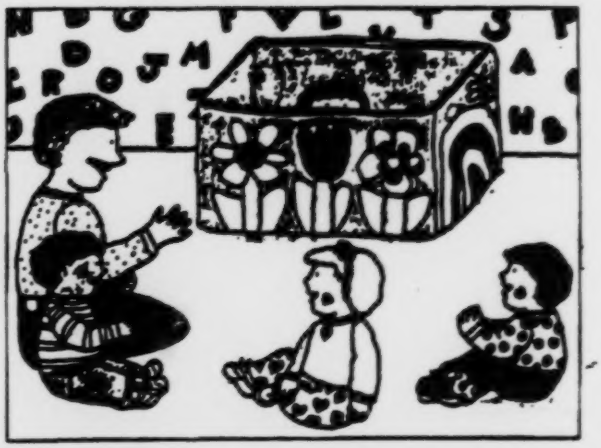
ACTIVITY

After the paint dries:
- Invite children to sit with you near the box.
- Sing a song together that includes all of their classmates' names.
- Ask children to close their eyes and choose a child to hide inside the carton.
- Once the child is hiding, ask everyone to open their eyes and guess who's missing.
- If children have difficulty guessing who's inside, ask the hiding child to make a sound or to say some words.

Things You Might Ask:
How did you figure out who was in the box?

Extensions:
- Invite children to use the box for music and movement games. For example, children can sing "Pop Goes the Weasel" as they dance around the box while one child hides inside. When it's time for the weasel to pop, the hiding child pops up. Act out this song until everyone has a turn.
- Transform the box into a cozy reading area by adding a couple of pillows. Invite one or two children to cuddle up with some books.

Remember:
Some children may not be able to stop themselves from peeking in the box while their friends are hiding.



BOOKS

Your young children will enjoy these books about hide-and-seek fun.

- *We Hide, You Seek* by Jose Aruego and Ariane Dewey (Greenwillow)
- *Spot Goes to the Farm* by Eric Hill (Putnam)
- *Have You Seen My Duckling?* by Nancy Tafuri (Greenwillow)

The following activity was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR THREES AND FOURS

Language

Let's Play the Name Game

Use rhythm to help your children learn one another's names.

Aim: Children will try to identify the rhythm of their names and begin to recognize the names of their classmates.

Group Size: Whole group.

Materials:
Hand drum or small drum and stick.

Warm-up: Gather your children in a circle. Ask children if they know your name. You might say, "Let's say it together — 'Nancy.' My name has a certain rhythm. I'm going to clap the beat." As you clap the beat to each of the syllables, ask the group to say your name with you: "Nan — cy!"

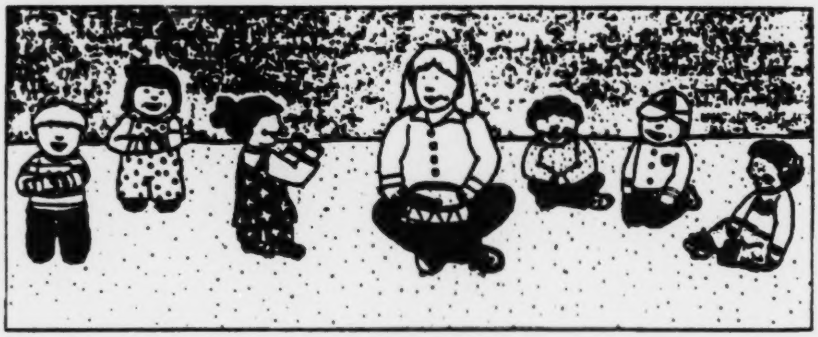
ACTIVITY

- Introduce the drum to your group. Pass the drum around the circle and give each child a few moments to explore it.
- Then ask children to take turns saying their names. While each child says his or her name, play the name's rhythm on the drum. Invite your group to clap each of the names as you chant them together.
- Compare children's names with one another by chanting two names in a row. You can then ask, "How are these names the same? How are they different?"
- Try playing a guessing game as well. Tap the rhythm of one (or more) of your children's names. Ask children to stand up if they recognize the beats in their name. Some children will share similar name patterns.
- Later on, let children take turns using the drum to tap their friends' names.

Observations:
How much interest do children display in learning their friends' names?

Extensions:
Turn the clapping and chanting of names into dances. Encourage children to make up their own movements to accompany their name patterns.

Remember:
Some children might feel shy about being the center of attention. Let those children know that they can have their names tapped another time, when they're ready.



BOOKS

Here are some books that relate to the development of young children's self-esteem.

- *All By Myself* by Jean Tymms (Price, Stern, Sloan)
- *I Can Do It By Myself* by June Goldsborough (Western)
- *Big Sarah's Little Boots* by Paulette Bourgeois (Scholastic)

The following activity was developed by Early Childhood Today (1994).

ACTIVITY-PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES AND SIXES

Music & Movement

Find Your Match

An exciting movement game that helps children pair up with one another.

Aim: Children will make contact with different classmates while playing a fun "color-shape" game.

Group Size: Whole group.

Materials:
- construction paper cut-outs of geometric shapes in different colors
- records or tapes of lively instrumental music

In Advance: Cut out pairs of geometric shapes such as circles, squares, semicircles, and rectangles. Make sure shapes come in different colors and that there is at least one cut-out per child. Laminate shapes with clear adhesive paper.

Warm-up: During a whole-group time, play a game in which you display the different cut-outs, and ask, "Can you find something in our classroom that is the same shape as this?" and "Can you find something that's the same color?"

ACTIVITY

- Introduce the "Find Your Match" game. Allow enough space for whole-group dancing, and show children where the game will be played. Spread out construction paper cut-outs on the floor.
- As the music plays, children move or dance around the shapes without stepping on them.
- When the music stops, children pick up the shape that's closest to them and try to find the classmate who has the same *shape*. Upon finding their matching shapes, children can hold hands or invent a new way to show they're together.
- Children then put their shapes back on the floor. Now ask children to find someone with the same *color*.
- Continue playing until children meet lots of new partners.

Things You Might Ask:
Can you think of other ways for children to match up with one another?

Observations:
Which children only want to find classmates with whom they're familiar? Which classmates feel comfortable connecting with new friends?

Extensions:
- Set up "with-a-partner" painting times at the easel in which two children paint together.
- Organize a special time in your schedule for pairs of children to "read" storybooks to each other.

BOOKS

Here are some enjoyable books to read about friendships.

- *My Friend John* by Charlotte Zolotow (HarperCollins)
- *Frog and Toad Are Friends* by Arnold Lobel (Scholastic)
- *Gladys Told Me to Meet Her Here* by Marjorie Sharmat (HarperCollins)

The following activity was developed by Pre-K Today (1991).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES

MUSIC

Celebrate the diversity of your group as you listen to children's favorite music from home.

SHARING OUR FAVORITE MUSIC FROM HOME

Aims: Children will use creative language and music and movement skills in this cooperative sharing activity. They will also notice the similarities and differences among various kinds of music.

Group size: The whole group.

Materials: A record and/or a cassette player, a blank cassette, and a recording of your own favorite music.

IN ADVANCE

Send home a note asking families to let their children bring in some of their favorite music to share. Suggest they send in any type of music — ethnic, popular, or classical — that their family likes to listen or dance to. Explain that the purpose of the activity is to let children hear the wide variety of music that different families listen to. Be sure to let them know that the records or cassettes will be handled with care.

GETTING READY

At group time, talk about your favorite music. Bring in a few examples of the types of music you like to listen to. (It's a good idea to have a variety, and, if possible, share music from your cultural heritage.) Encourage children to move freely, hum, or sing along. Later, you can discuss how the music is the same or different from the music children listen to at home. Then propose a "Family Favorite Music Week."

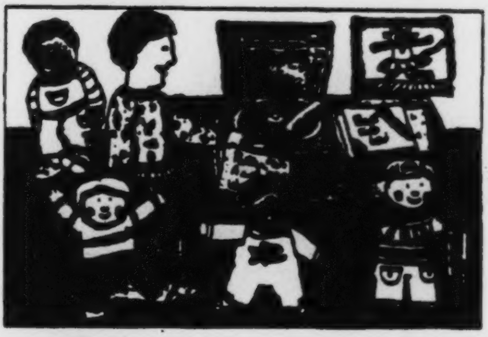
BEGIN

Set up your week so that only a few children share their music each day. This way, there won't be too many children waiting for a turn. Invite each child to introduce his or her recording, if she'd like, and tell a little bit about when she listens to it at home. You might ask, "What does your family do when this music is playing? Do they sit and listen, work, play, dance?"

Then play the music. At first, just sit and listen. Some children may want to clap or hum or sing along. Many might say, "I know that music, too!"

Once children have had time to listen, invite their interpretations by saying, "This music makes me feel like moving. How about you? Let's stand up and see how this music makes us all feel like moving." Play the selection long enough for children to experiment with their motions and their coordination.

Later, play another child's selection and repeat the process. Encourage children to make comparisons but make sure no selection is labeled better than another. If possible, make a cassette recording so you'll have the music to play again. These can be compiled into "Our Favorite Family Music Collection" to use for movement and listening activities throughout the year.



Remember:

- Some children's favorite music from home may be "live" music played by a family member. If so, invite the family member to come and share his or her music with your group. Ask if you can tape the performance.
- Because fives are ready to begin looking at the world from a less egocentric point of view, they are able to appreciate each other's similarities and differences, as well as see themselves as a part of a group. This activity helps children develop strong self-concepts and provides opportunities to share a part of their cultural heritage.
- Even though this is holiday time for many children, focus on cultural, classical, or popular music instead of holiday music. In this way, children get to hear and respond to a wider variety of music.

BOOKS

Here are some children's books with a music theme.

- *I See a Song* by Eric Carle (Crowell)
- *Max the Music Maker* by Miriam B. Stecher and Alice S. Kandell (Lothrop, Lee & Shepard)
- *Something Special for Me* by Vera B. Williams (Greenwillow Books)

The following information was developed by Early Childhood Today (1996).

Learning Through
Music & Movement

Making music helps children express their feelings, investigate rhythm, and explore other cultures. As you adapt the activities, keep these milestones in mind:

2s and 3s	• love upbeat rhythms and respond naturally through simple movement • enjoy playing percussion instruments and experimenting with different sounds • may become overstimulated by music; need variety and time for relaxation
3s and 4s	• can march and play instruments simultaneously • begin to understand the concepts of loud/soft and fast/slow • enjoy using instruments and voices to accompany music
4s and 5s	• like to combine chants with movements • are able to mimic various rhythmic patterns • can keep time to the beat of music by clapping, tapping, and so on
5s and 6s	• are able to use creative art and movement to interpret music • can create their own songs and match new words to music • enjoy naming and recording similarities and differences among sounds

The following activity was developed by Early Childhood Today (1996).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR TWOS AND THREES

2s AND 3s

MUSIC & MOVEMENT

Dance to the Rhythm!

Many kinds of music make for lots of movement fun.

Materials:
- record, cassette, or CD player
- lively multicultural music

Aim: Children will experience a diversity of music and explore ways to move to different rhythms.

In Advance: Ask parents to help you collect music from various cultures. Check your local library for lively, diverse music with strong rhythms.

Warm-Up: Clear a large space in your classroom. Encourage children to stretch their arms and find their own spaces so they won't bump into other children.

ACTIVITY

1 Tell children that you're going to play some special music and that as they listen, they can move to the music in any way they choose.

2 When the music begins, model simple ways to move to it, such as swaying, clapping, bouncing, and jumping. After a while, switch to music with a different beat. As you play the variety of music, encourage children to move in different ways.

3 Move among the children and encourage their rhythmic expression. You might hold hands with some children and copy their movements. You can also make comments such as "This new music certainly makes you want to hop!"

4 At the end of the activity, stop the music and tell children to freeze. Help them calm down by providing a quieting activity, such as lying down and doing some relaxation breathing.

Remember:
- Don't provide so much direction that children merely copy your movements.
- Help children who become overly excited to refocus. You might hold their hands and join in their dance.

Observations:
- Which children enjoy freely expressing themselves to the music? Which children need more encouragement and modeling?

Spin-Off

- Learn about fast and slow movement by having children alternate between walking quickly and slowly. Ask them to think of and look for things that move quickly and things that move slowly.

MUSIC

These musical suggestions will provide a variety of stimulating rhythms.

Reggae for Kids by various artists (Music for Little People)

Shake It to the One That You Love Best compiled by Cheryl Warren Mattox (JTG)

Viento de los Andes Volume 2 by Jose Arciniegas (Matices/Shades of Sound)

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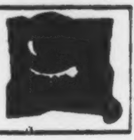
The following activity was developed by Early Childhood Today (1996).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR TWOS AND THREES

SCIENCE



Shake Up the Band

Little instruments can make big sounds.

Materials:

- rattles and maracas
- various small items such as:
  - buttons
  - beans
  - rice
- plastic or metal pans
- identical small plastic containers with lids, such as:
  - film canisters
  - spice jars
  - soda bottles
- strong tape
- record, cassette, or CD player
- rhythmic music

Aim: Children will become more aware of sounds by making shakers and moving them to music.

In Advance: Collect at least one plastic container for each child.

Warm-Up: Have children experiment with shaking the rattles and maracas. Encourage them to listen to the different sounds the shakers make, then explain that they'll make their own shakers.

ACTIVITY

1 Place each type of small item in a separate plastic or metal pan. Working with two or three children at a time, encourage them to explore the items.

2 Help each child select a container and put several of one type of small item into it. Help children put on the lids and seal them with tape.

3 Encourage children to shake their containers and listen to the different sound each one makes. Ask children why they think the sounds are different.

4 After children have had a chance to play with their shakers, put on the music. Encourage them to shake their containers to the music.

Remember:

- Monitor children closely to keep them from putting small items into their mouths.
- Some children may want to make several shakers to explore the different sounds.

Observations:

- Are some children more aware of the difference in sounds? How do they respond to the music?

Spin-Offs

- Shake out a simple rhythm. Ask children to use their shakers to copy the sound patterns you make.
- Collect a variety of musical instruments, such as tambourines, castanets, bells, and rain sticks, that children can shake.

MUSIC

This music is guaranteed to shake up the band.

All for Freedom by Sweet Honey in the Rock (Music for Little People)

America for Children with Emilio Delgado (Music for Little People)

Fiesta Musical by Cedella Marley Booker (Music for Little People)

The following activity was developed by Early Childhood Today (1996).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR TWOS AND THREES

ART

Free-Form Musical Art

Paint your feelings.

Materials:

- roll of kraft paper, 36" wide
- newspaper or other absorbent material
- tempera paint in various colors
- small paint cups
- smocks
- paintbrushes
- record, cassette, or CD player
- dramatic music, both fast and slow

Aim: Children will use paint to respond to music.

In Advance: Hang the kraft paper on the wall at children's level. Cover the floors with newspaper, and set out cups of paint and paintbrushes.

Warm-Up: Start the music and give children some time to listen to it. Discuss what the music makes them think about and how it makes them feel. Explain that they will paint while they listen to music.

ACTIVITY

1 Encourage children to put on the smocks and swing their arms to the music. You might even use a paintbrush to demonstrate how a conductor leads a band. Then suggest that children choose their own brushes and move them in the air to the music.

2 Ask two or three children to each choose a color they like and to find a place on the paper to paint. Then invite them to paint side by side.

3 Provide encouragement by making comments such as "It looks like this music makes you happy, because your paintbrush is going up and down very quickly" or "That's a beautiful shade of green you're using."

4 As each child finishes, invite another child to join the activity until everyone has had a chance to participate.

Remember:

- If children aren't responding, switch to a different kind of music. Let children leave the activity if they grow bored.
- Prepare for this to be a little messier than other projects. Keep paper towels or sponges handy.

Observations:

- Are children comfortable painting to the music? What type of music elicits the most response?

Spin-Off

- Invite parents or community members who are musicians or artists to visit your classroom and share their talents with children.

MUSIC

Try this music to help children express themselves.

Children's Classics by the New York Philharmonic (Sony)

Fantasia by Leopold Stokowski and the Philadelphia Orchestra (Buena Vista Records)

The Nutcracker Suite by Tchaikovsky (various)

The following activity was developed by Early Childhood Today (1996).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR THREES AND FOURS

MUSIC & MOVEMENT

All About Drums

Bang, bang, rat-a-tat-tat!

Materials:

- pictures or examples of a variety of drums
- music that features drums
- toy drums
- objects that can be used as toy drums, such as:
  - oatmeal containers with lids
  - coffee cans with lids
- tape recorder
- headphones (optional)

Aim: Children will learn about different kinds of drums and experiment with playing drums.

In Advance: Look for pictures or examples of drums from around the world in catalogs or at music and cultural stores. Invite children to bring in oatmeal boxes and coffee cans from home.

Warm-Up: Let children explore drums and pictures of drums. Talk about their similarities and differences. Ask children to share their experiences with drums.

ACTIVITY

1 Play music that features drum sounds (see suggestions below). Listen closely together. Help children notice the drum sounds.

2 Set up your listening center with a tape recorder, music, several headphones if available, and toy drums. Help children put on headphones, and then start the music.

3 Suggest that children play their drums along with the music. Step back and observe as they play.

4 Encourage children to exchange drums from time to time and experiment with different ways to play them.

Remember:

- Invite family members who are knowledgeable about drums or have special drums at home to visit and give a demonstration.

Observations:

- Are children able to follow the beat of the music?

Spin-Offs

- At grouptime, suggest that children try drumming on their own bodies. Encourage them to lightly hit their thighs, arms, heads, and tummies. Let them experiment with other ways to make sounds with their bodies (for instance, by clapping or snapping their fingers).
- Expand your investigation to other kinds of instruments. Invite children or family members to bring in other instruments from home.

MUSIC

Try these tapes for more drum fun.

All for Freedom by Sweet Honey in the Rock (Music for Little People)

One World (Putumayo World Music)

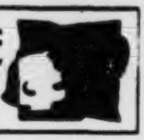
Planet Drum by Mickey Hart (Rykodisk)

The following activity was developed by Early Childhood Today (1996).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR THREES AND FOURS

DRAMATIC PLAY



Chugga, Chugga

All aboard the pretend train!

Materials:

- several large boxes
- adult scissors
- paint
- paintbrushes
- train-related costumes and props

Aim: Children will make sounds and play in a train they help to create.

In Advance: Cut the boxes so that each one is open on top and has an opening for a door on one side.

Warm-Up: Invite children to tell you what they know about trains. What do trains do? What do they sound like? Then listen to songs that include train sounds. Have fun making the sounds together. Sing train songs such as "I've Been Working on the Railroad," "Little Red Caboose," and "She'll Be Coming 'Round the Mountain."

ACTIVITY

1 After explaining that the large boxes can be a pretend train, invite a few children at a time to help you decorate them. Begin by painting the boxes. Ask children to choose colors and offer ideas for things to add, such as numbers or pretend wheels.

2 As you work, talk more about trains to give children ideas for role-playing. Discuss what workers and passengers do on trains. Practice making train sounds like "choo-choo" or "chugga, chugga."

3 Offer the costumes and props. You might include engineers' and conductors' hats and other dress-up clothes, briefcases and small suitcases, dolls, and a pad and crayons to make tickets.

4 Observe children's play and offer help, if needed, by asking questions or making comments: "Where is this train going? Oh, hurry! It's getting ready to leave." Encourage children to make train sounds.

Observations:

- How much do children interact with one another in their roles as train workers and passengers?

Spin-Off

- Stand in line together to make a train. Lead your group on a pretend journey around the room. Pantomime going up hills, through tunnels, and so on. Point out the "sights" you pass along the way. As you play, put on train-related music, such as *Choo Choo Boogaloo* by Buckwheat Zydeco (Music for Little People).

BOOKS

Read these books about trains.

Freight Train
by Donald Crews
(Mulberry)

Richard Scarry's Trains
by Richard Scarry
(Western Publishing Co.)

Trains
by Anne Rockwell
(Puffin Books)

The following activity was developed by Early Childhood Today (1996).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR THREES AND FOURS

SCIENCE

Everybody Has Ears

Have fun with these listening experiments.

Materials:

- pictures of animals
- unbreakable mirrors (optional)
- soothing music
- hollow objects to listen through, such as:
  - cardboard or plastic tubes
  - juice cans
  - seashells

Aim: Children will learn about ears and listening.

Warm-Up: Post the pictures of animals and talk about their ears. Discuss what they look like, what they are used for, and how they are similar and different.

ACTIVITY

1 Direct the discussion to people's ears. What do they look like? What are they used for? Help children form pairs to look at one another's ears (without touching). If possible, offer each pair a mirror so children can examine their own ears.

2 Talk about the importance of never sticking anything inside your ears. Teach the rule "Don't put anything in your ear but your elbow." Let children have fun trying to get their elbows into their ears.

3 Put on some music, and invite children to close their eyes. Play a group listening game by turning the volume up and down. Ask children to raise their hands when the volume gets so low they can't hear anymore. Next, have them cover and uncover their ears with their hands. After each activity, ask children to describe what they heard.

4 Set out different hollow items for children to listen through. Demonstrate how they work, then let children explore them independently. What do they hear through the objects?

Observations:

- Do children repeat the listening experiments on their own? Do they invent new ones?

Spin-Off

- Talk about hearing disabilities. Explain that some people's ears can't hear well. Invite someone who uses a hearing aid to show how it works. Or read a book about a child who uses a hearing aid, such as *Button in Her Ear* by Caroline Rubin (Albert Whitman).

BOOKS

Look for these books about hearing and other senses.

I Hear
by Rachel Isadora
(Greenwillow Books)

My Five Senses
by Aliki
(Thomas Y. Crowell)

The Five Senses: Hearing
by Marta Rius
(Barron's)

The following activity was developed by Early Childhood Today (1996).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FOURS AND FIVES

MUSIC & MOVEMENT

Follow the Musical Leader

Do what I play and play what I do.

Materials:

- enough musical instruments, such as claves or rhythm sticks, for everyone (If you don't have instruments, do this activity by clapping hands.)

Aim: Children will learn about rhythm through a call-and-response game.

Warm-Up: Talk about what it means to be a leader and to be a follower. Then play follow-the-leader. You can be the first leader, making different motions and sounds as you move around the room. Encourage children to mimic your actions. Then become a follower as a child becomes the leader. Repeat the game several times with different children as leaders.

ACTIVITY

1 Distribute the instruments. Explain that you will play a follow-the-leader (or call-and-response) game to music.

2 Have a familiar rhythm in mind, such as the rhythm of the first line of "Happy Birthday to You." Play the first beat of the rhythm, and ask children to repeat it. (Your beat is the call, and theirs is the response.) Then play the first two beats and wait for the response, then three, and so on, until the whole six-beat line is played.

3 Ask children if they recognize the rhythm. Encourage them to clap to it as they sing the words together.

4 Invite a child to choose a different rhythm to play. Help him or her lead the class in another call-and-response game.

Remember:

- Repeating the activity over time will give everyone a chance to catch on.

Observations:

- Do any children have trouble understanding the idea of call and response?

Spin-Offs

- Add movement to the game. Ask children to walk in a circle as they clap to the rhythm. Demonstrate clapping hands on the down-beat, or footfall.
- Invite children to use call and response in a chant they know. Suggest one, such as "rain, rain, go away."

BOOKS

These books will inspire more group games.

Clap Your Hands
by Lorinda Bryan Cauley (Putnam)

Shake My Sillies Out
by Raffi
(Crown)

What Would You Do With a Kangaroo?
by Mercer Mayer
(Scholastic)

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The following activity was developed by Early Childhood Today (1996).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FOURS AND FIVES

MATH

Songs Gotta Have Heart

Music has a "heartbeat" you can count on.

Materials:

- chart paper
- markers
- stethoscope (toy or real) or funnels

Aim: Children will use rhythm to count.

Warm-Up: Help children pair up and use a stethoscope to listen to each other's heartbeat. (If you don't have a stethoscope, try funnels or other hollow, tubular items.) Suggest that children imitate the heartbeat sounds by using their voices (lub/dub, lub/dub) or by clapping.

ACTIVITY

1 Sit in a circle and sing a popular song that has several verses, such as "This Old Man." Introduce the idea that songs have a heartbeat. Sing the song again and clap out the beats, encouraging children to follow your example.

2 Next, ask children to "sing" the first line of the song without words by clapping out the beats. Call for volunteers to count the number of beats as others clap. Use tally marks to record the number of beats the children clap. Repeat this until you have tally marks for the first verse.

3 Together, go back and count the tally marks for each line. Record the numbers at the end, and look for patterns in the numbers you find.

4 Repeat the activity with the next verses: Clap and count the beats, record the tally marks, and write down the number of beats in each line. Look for number patterns both within each verse and by comparing one verse to another. End the activity by asking children to clap out the whole song.

Remember:

- To reduce children's fear of risking mistakes, make a few intentional errors and laugh at yourself. Then continue to focus on the task at hand.

Observations:

- Do some children seem to have problems counting or clapping out a simple rhythm?

Spin-Off

- In some traditions, musical beats, such as drumbeats, communicate feelings and ideas. Choose a few emotions, such as happiness and fear, and take turns trying to communicate these feelings using hand claps.

BOOKS

Use these books to learn more about rhythm and beat.

The Happy Hedgehog Band by Martin Waddell (Candlewick Press)

Kids Make Music by Avery Hart and Paul Mantell (Williamson)

Meet the Marching Smithereens by Ann Hayes (Harcourt Brace)

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The following activity was developed by Early Childhood Today (1996).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FOURS AND FIVES

LANGUAGE

Hola Means Hello

Sing a song of greetings.

Materials:

- chart of *hello* in different languages

Aim: Children will listen and speak as they become aware of different places and people.

Warm-Up: Talk about people from different countries. How are people all over the world alike? How are they different? Explain that although people may speak different languages, we all say many of the same things.

ACTIVITY

1 Ask, "Why do people say hello?" Encourage children to share a few ways their family members and friends greet one another.

2 Explain that together you'll learn how children in other countries say hello. Using the chart, teach children a few ways. For example: Spanish, *hola* (pronounced oh-lah); French, *bonjour* (bone-jure); German, *guten tag* (gooten tog); Hebrew, *shalom* (shah-lome); Chinese, *neehow*. Be sure to include all the languages your children's families speak.

3 Sing this "Hello Song" together, incorporating the different ways to say hello:

Hello, hello. Hello and how are you?
I'm fine. I'm fine.
And I hope that you are too.
Hola, hola. Hola and how are you?
I'm fine. I'm fine.
And I hope that you are too.

4 Encourage children to say hello in different languages throughout the day. Every few days, greet children in a different language.

Remember:

- Include all the languages spoken by children in your group, but be sensitive to those who are not comfortable "teaching" peers their native language.
- Make sure that any pictures you share with children are free of stereotypes.

Observations:

- Do children exhibit prejudices against people from different cultures?

Spin-Off

- Learn simple phrases in different languages for other occasions, such as "good-bye," "good morning," "my name is...," and so on. Encourage children to incorporate their new vocabulary into dramatic-play activities.

BOOKS

These books will help children learn about other cultures.

Abuela
by Arthur Dorros
(Dutton)

Akimba and the Magic Crow
by Anne Rose
(Scholastic)

The Animal Peace Day
by Jan Wahl
(Crown)

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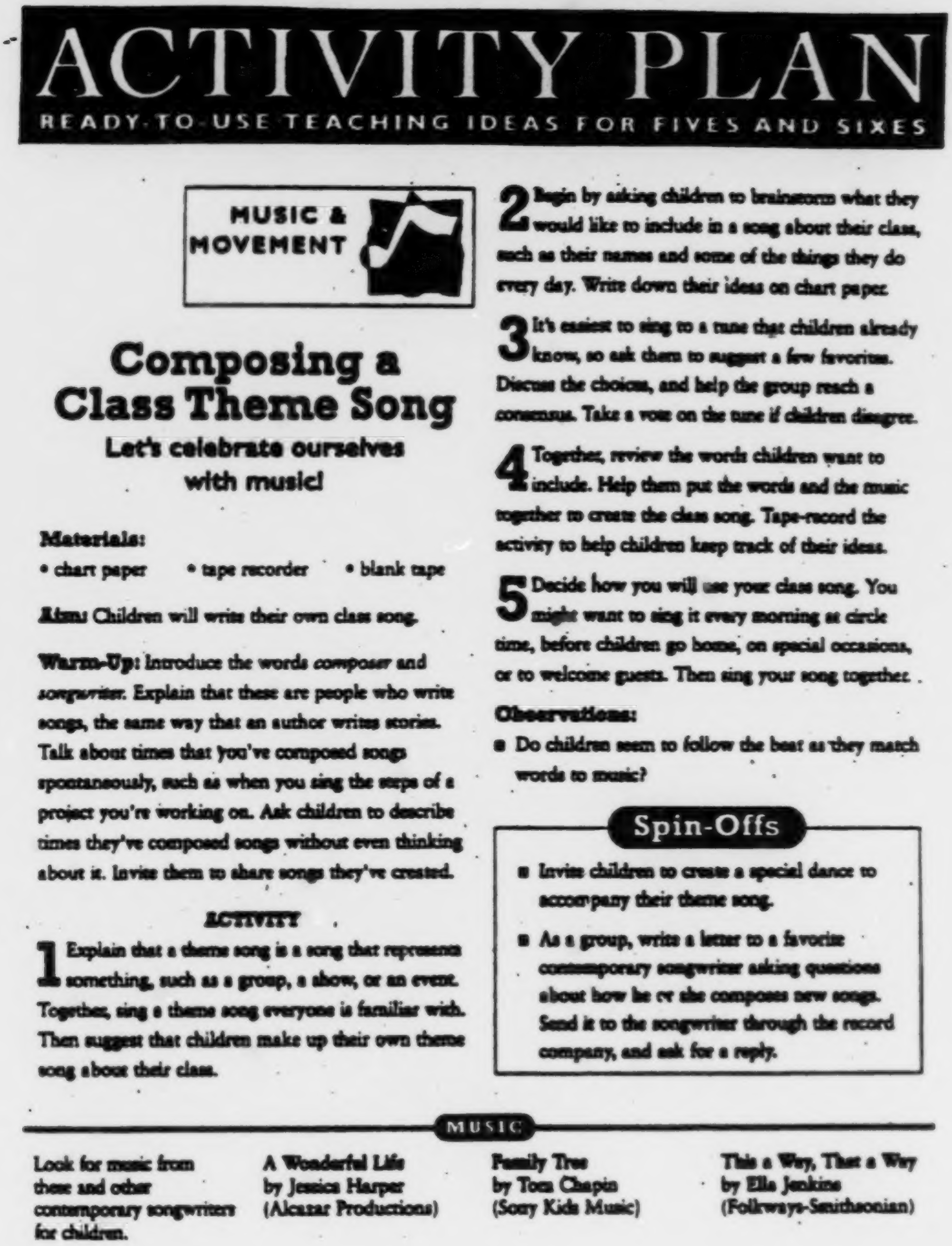


ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES AND SIXES

MUSIC & MOVEMENT

Composing a Class Theme Song

Let's celebrate ourselves with music!

Materials:

- chart paper
- tape recorder
- blank tape

Aim: Children will write their own class song.

Warm-Up: Introduce the words *composer* and *songwriter*. Explain that these are people who write songs, the same way that an author writes stories. Talk about times that you've composed songs spontaneously, such as when you sing the steps of a project you're working on. Ask children to describe times they've composed songs without even thinking about it. Invite them to share songs they've created.

ACTIVITY

1 Explain that a theme song is a song that represents something, such as a group, a show, or an event. Together, sing a theme song everyone is familiar with. Then suggest that children make up their own theme song about their class.

2 Begin by asking children to brainstorm what they would like to include in a song about their class, such as their names and some of the things they do every day. Write down their ideas on chart paper.

3 It's easiest to sing to a tune that children already know, so ask them to suggest a few favorites. Discuss the choices, and help the group reach a consensus. Take a vote on the tune if children disagree.

4 Together, review the words children want to include. Help them put the words and the music together to create the class song. Tape-record the activity to help children keep track of their ideas.

5 Decide how you will use your class song. You might want to sing it every morning at circle time, before children go home, on special occasions, or to welcome guests. Then sing your song together.

Observations:

- Do children seem to follow the beat as they match words to music?

Spin-Offs

- Invite children to create a special dance to accompany their theme song.
- As a group, write a letter to a favorite contemporary songwriter asking questions about how he or she composes new songs. Send it to the songwriter through the record company, and ask for a reply.

MUSIC

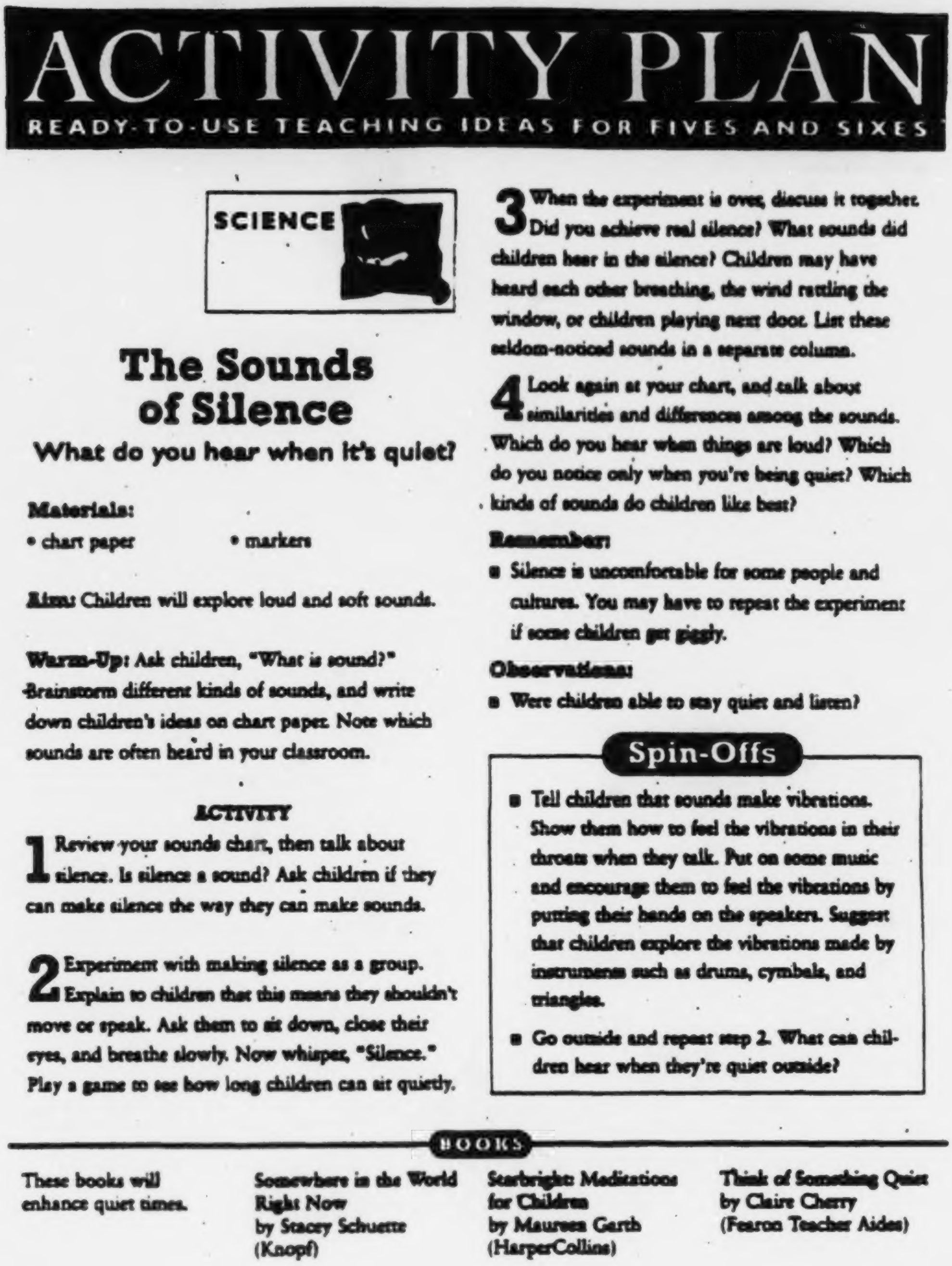
Look for music from these and other contemporary songwriters for children.

A Wonderful Life
by Jessica Harper
(Alcazar Productions)

Family Tree
by Tom Chapin
(Sony Kids Music)

This a Way, That a Way
by Ella Jenkins
(Folkways-Smithsonian)

The following activity was developed by Early Childhood Today (1996).



ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES AND SIXES

SCIENCE

The Sounds of Silence

What do you hear when it's quiet?

Materials:

- chart paper
- markers

Aim: Children will explore loud and soft sounds.

Warm-Up: Ask children, "What is sound?" Brainstorm different kinds of sounds, and write down children's ideas on chart paper. Note which sounds are often heard in your classroom.

ACTIVITY

1 Review your sounds chart, then talk about silence. Is silence a sound? Ask children if they can make silence the way they can make sounds.

2 Experiment with making silence as a group. Explain to children that this means they shouldn't move or speak. Ask them to sit down, close their eyes, and breathe slowly. Now whisper, "Silence." Play a game to see how long children can sit quietly.

3 When the experiment is over, discuss it together. Did you achieve real silence? What sounds did children hear in the silence? Children may have heard each other breathing, the wind rattling the window, or children playing next door. List these seldom-noticed sounds in a separate column.

4 Look again at your chart, and talk about similarities and differences among the sounds. Which do you hear when things are loud? Which do you notice only when you're being quiet? Which kinds of sounds do children like best?

Remember:

- Silence is uncomfortable for some people and cultures. You may have to repeat the experiment if some children get giggly.

Observations:

- Were children able to stay quiet and listen?

Spin-Offs

- Tell children that sounds make vibrations. Show them how to feel the vibrations in their throats when they talk. Put on some music and encourage them to feel the vibrations by putting their hands on the speakers. Suggest that children explore the vibrations made by instruments such as drums, cymbals, and triangles.
- Go outside and repeat step 2. What can children hear when they're quiet outside?

BOOKS

These books will enhance quiet times.

Somewhere in the World Right Now
by Stacey Schuette
(Knopf)

Starbright: Meditations for Children
by Maureen Garth
(HarperCollins)

Think of Something Quiet
by Claire Cherry
(Fearon Teacher Aides)

The following activity was developed by Early Childhood Today (1996).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES AND SIXES

ART

The Message of Music

Songs have moods we can interpret.

Materials:

- record, cassette, or CD player
- songs with different moods
- assortment of art materials, including:
  - crayons, markers, and paints
  - collage and recycled materials
  - clay
  - construction paper
  - brushes
  - glue
  - scissors

Aim: Children will create works of art that express their interpretations of a song.

Warm-Up: Play a few songs with very different moods, such as a slow spiritual and an upbeat march. Talk with children about what they think the composers were thinking about when they wrote the songs. Choose a few favorites to sing as a group.

ACTIVITY

1 Gather in your art center, and point out the many art materials available. Then turn on one selection of music. Ask children to listen for a few moments.

2 Talk about the mood of the music, then ask children to think about what art materials might convey that mood. For example, does the music make them think of any particular colors? Or does it remind them of a place they'd like to paint, sculpt, or draw? Ask several questions to spark children's ideas, but avoid giving suggestions or examples that might direct their choices.

3 Put the music on again, and let children create freely for a half-hour or so.

4 Repeat this activity several times, using very different selections of music. Display the creations grouped according to the music they represent. Play the music again while you view the display together.

Remember:

- Emphasize that there is no right answer, and be sure to accept all interpretations.

Observations:

- Are children comfortable with the open-ended nature of this activity?

Spin-Off

- Introduce music that tells a story, such as "The Ugly Duckling." Then play evocative instrumental music, and suggest that children imagine a story it might be telling. Ask them to communicate the story through dramatic play, language, and art.

BOOKS

These books offer examples of music reflected in art.

The Animals' Lullaby by Tom Paxton (Morrow Junior Books)

Charlie Parker Played Be Bop by Chris Raschka (Orchard Books)

Go in and out the Window by the Metropolitan Museum of Art (Henry Holt)

The following articles are by Bill Gordh 1996).

Storytelling to MUSIC

BY BILL GORDH

Throughout history, different cultures have used stories in many ways: to explain why things are the way they are, to teach lessons, to open discussions — and simply for enjoyment. The following two stories are "why" stories that you can use to teach and talk about values and ideas. "The Crow and the Hen" will spark discussion about the value of sharing, friendship, and respecting others' possessions; "Why Spider Has a Small Waist" teaches the importance of not taking on too many tasks.

The stories are followed by storytelling tips, discussion ideas, and musical extensions, which enable children to participate by playing their own instruments. (For ideas on making instruments, see page A16.)

The Crow and the

Once upon a time there were two very good friends, Crow and Hen. They were farmers living in the country, but on the day of this story they were in town because the farmwork was finished. Crow was restless and wanted to do something. He said, "Hen, it would be nice to listen to music. Let's build a drum!" Hen didn't want to, so she told Crow she felt a little sick. Crow offered, "If you lend me your tools, I'll build a drum for each of us!" But Hen didn't want to share her tools. She shook her head so that her feathers flew out and told Crow that her tools felt a little sick too.

Storytelling Tips

As you read these stories aloud to your children, try these ideas:

- Encourage children to take on different roles and create their own dialogue.
- Spark creativity by asking open-ended questions.
- Give children ample time to discuss the ideas and characters.
- Invite children to come up with alternative endings, create songs, put on a dramatic-play presentation, or make picture books based on the story.

So Crow went off to build a drum by himself. He borrowed tools from some other friends. He hollowed out the wood, put in pegs along the rim, and stretched a skin onto the pegs. He wet the skin so it would tighten across the opening. He knew it shouldn't be played until it was dry.

Crow needed to fly back to his farm, so he left the new drum with Hen. He said, "Hen, my drum is brand-new and the skin is still wet, so please don't play it." Hen agreed. As Crow flew out of sight, Hen looked at the beautiful new drum. Now she wished she had made one too. She wondered what it sounded like. Hen moved over to the drum and gave it a tiny tap. What a wonderful sound! She played the drum some more. What an amazing drum it was! She began dancing and singing as she played the drum louder and louder and louder.

Hen got so carried away that she jumped on top of the drum and danced out the beat. The sound of Hen's drumming filled the village, and just then Crow returned from his farm. "That drum sound is wonderful," Crow thought — and then he realized where the sound was coming from. He flew to Hen, and there she was, dancing on top of his brand-new drum. When she saw Crow, Hen leapt off the drum. But when she did, her claw caught on the skin and ripped a big hole in it. The drum was ruined!

Crow looked at Hen. Hen stared at the ground. Without a word, Crow picked up his broken drum and flew off. Ever since that day, Crow and Hen have not been friends.

THE END

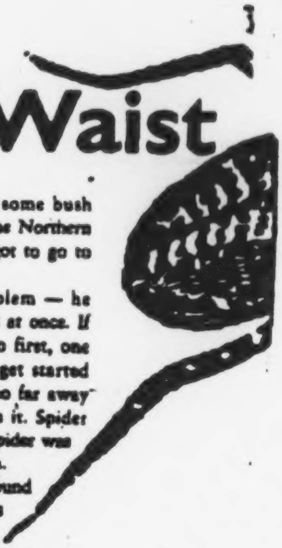
(Turn the page for another story and more storytelling activities.)

Extending the Story

As children listen, invite them to beat a drum or other object whenever you talk about Hen's dancing on the drum. After you've read the story, ask children what it made them think about. Be open to their ideas. Then you might ask:

- What is a friend?
- Do you think Hen should have shared her tools? Why or why not?
- How can we take care of one another's things?
- How might the story have turned out differently?
- Do you think Hen and Crow could become friends again?

Why Spider Has a Small Waist



One day, Spider was walking through the African bush when he heard some caterpillars talking about Zebra's fabulous West Coast party. Spider loved parties. "I've got to go to that party!" thought Spider. He walked on.

Some monkeys up in the trees were chattering about the big blast Baboon was planning. The baboons lived to the East. "I've got to go to that party!" thought Spider. He kept walking.

Now, Spider heard some guinea fowl discussing Ostrich's upcoming party down South. This party also sounded good. "I've got to go to that party too!" thought Spider. He kept walking.

This time he overheard some bush cats talking about a party the Northern lions were planning. "I've got to go to that party!" thought Spider.

Now Spider had a problem — he wanted to go to four parties at once. If he chose one party to go to first, one of the other parties might get started earlier. Then he would be too far away to get back and would miss it. Spider did not like that at all! But Spider was very clever, and he got an idea.

He tied four long ropes around his waist. Then he asked his two nieces and two nephews to be scouts. He handed

Making Instruments

Drums Children can cover a round oatmeal box with construction paper, decorate it, and use spoons for drumsticks. For a more sophisticated drum, cut off both ends of a coffee can, and cut two circles out of an opened inner tube. (You could also ask a local shoe repair shop to donate pieces of leather.) Each circle should be three inches wider than the can openings. Help children punch six to eight holes along the edges of the circles and place each one over an end of the can. Connect the circles by lacing plastic, heavy cotton string through the holes, up and down the sides of the drum. Tighten the string as much as possible.

Kazoos/Pipes Children can decorate a paper-towel or toilet-paper tube with markers, crayons, collage materials, and glue. Then help each child use a pencil to make a small hole in the tube about two-thirds of the way down. Hold a piece of wax paper over one end of the tube, and secure it tightly with a rubber band. Children can use their fingers to cover and uncover the hole while humming.

Tambourines Ask parents to donate aluminum pie tins, as well as keys, washers, and other small metal objects that have holes in them. Help children punch holes around the edge of their pie tins. Then they can slip metal items onto each of several pipe cleaners or pieces of yarn, insert one cleaner or string into each hole, and twist or tie the ends together so the items will stay on.

Maracas Help each child blow up a small balloon and tape it on top of a toilet-paper tube. Then cover the balloon and tube with layers of papier-mâché, leaving the bottom open. When the papier-mâché is dry, insert a long needle or wire through the bottom to pop the hardened balloon. Children can fill with beans, seal the bottom hole with tape, and decorate.

Rhythm Sticks Let children help sandpaper the edges of thick 12-inch wooden dowels. Leave plain, varnish, or paint.

the end of each rope to a scout and sent one scout to each of the party locations — North, South, East, and West. He told them to pull on their rope when their party started. This way he wouldn't miss a thing! Off they went. Spider sat happily waiting to see which party would start first.

Suddenly he felt a pull from the West and he could hear the zebras happily playing pipes at their party. "Yay," cheered Spider, "this idea worked perfectly!" And he set off quickly for Zebra's party. But before he took even three steps, he felt a tug from the East and heard the baboons' tambourines. "Baboon's party is starting too. Now what will I do?" thought Spider. But before he could come to any conclusion, there was a tug from the North and the sound of the lions' maracas. Then the rope from the South jerked. The ostriches were playing rhythm sticks. They were starting their party too!

There was another tug from the West, another from the East, then from the South and North again. Spider wasn't going anywhere, but as the music from all the parties grew louder and louder, the ropes pulled tighter and tighter on him, and Spider watched his waist growing smaller and smaller and smaller.

Extending the Story

Activities to Try With Younger Children:

- Divide your class into four groups, and assign different instruments and "homes" to each group. Retell the story, with children from each group playing their instruments when it's their turn.
- Give cues for starting and stopping each animal's music. Incorporate the cues into the story by saying, for example, "Now the lions started playing their rattles. Then they stopped."
- To play the role of the spider, tie four lines to your chair. Assign only one child per rope, or you're likely to get into a wild situation. Or just act out the rope-pulling without real ropes.

Activities to Try With Older Children:

- Older children might first talk about the parties and then choose instruments and become one of the partying animals. They might each read a book about their animal and create an animal costume.
- Invite each group of animals to create its own party song.

Discussion Questions:

- Why do you think Spider wanted to go to all the parties?
- Have you ever wanted to do a lot of different things at once? How did you decide what to do first?
- What should Spider do the next time the animals have a party?

By trying to have everything at once, Spider wound up with nothing except a very small waist, which spiders have to this day.

Bill Gordh is director of expressive arts at the Episcopal School in New York City. His new book/cassette package, 14 Folktale Fingerplays, is being published by Scholastic Professional Books.

The following activity was developed by Early Childhood Today (1996).

CURRICULUM Workshop

Creating a Classroom Orchestra

Let your children experience how much fun it is to make music together.

Purpose: To learn about different instruments and how they are made and used.

Materials and Tools:

- *recyclable materials to make homemade instruments* (for ideas, see "Storytelling to Music" on page A14)
- instrumental music and cassette or CD player
- chart paper
- markers
- camera

Project:

Talk about orchestras. Invite children to share memories of listening to music or attending concerts. Discuss the sounds of instruments and the meaning of words like *conductor* and *symphony*.

Do some research. Read books about music, such as *Meet the Orchestra* by Ann Hayes (Harcourt Brace), *The Flute Player* by Robyn Eversole (Orchard), or *The Happy Hedgehog Band* by Martin Waddell (Candlewick Press).

Take a field trip. Visit a music shop, or attend a concert. Encourage children to notice how the different instruments are played.

Invite a special guest, such as a musician, music teacher, or family member who plays an instrument, to visit the classroom. Together with children, prepare a list of interview questions. Tape-record or write down the visitor's answers.

Play tapes or CDs. Put on instrumental music, and encourage children to identify the various instruments they hear. "Peter and the Wolf" by Prokofiev is a good selection to use. Make a list of children's favorite instruments. What sounds do they think of when they hear a trumpet? A flute?

Collect *recyclable materials to make instruments.* Ask parents for donations, or visit music and hardware stores. Check *Kids Make Music* by Avery Hart and Paul Mantell (Williamson) for ideas. Encourage children to use their imaginations to create instruments never seen or heard before.

Experiment with *rhythms.* Using the instruments, imitate the rhythms of favorite songs.

Put on a performance. Practice for several days, then invite parents, fellow musicians, and staff members to attend an orchestral concert. Let children take turns being the conductor.

Documenting Your Project

Tape-record songs. As children practice their selections and experiment with sounds, tape-record the results. *Share these creations with parents.*

Take photos throughout the project. Create an "Investigating Instruments" display by adding children's dictated questions and comments.

Appendix N

Classroom Aesthetics

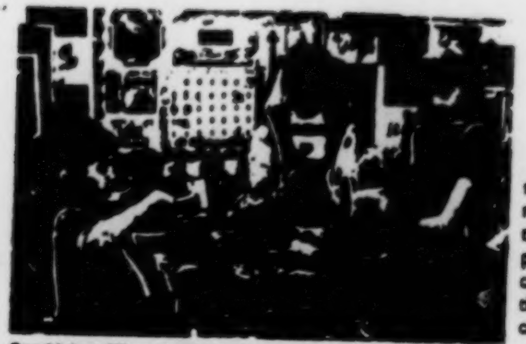
The following article is by Julie Kristeller (1994).

Your Classroom as a Workshop

... a place where children learn through investigation and discovery

Your classroom environment is a concrete reflection of your program's philosophy. It "speaks" to children when they walk in your door. It helps tell them where to go, what to do, and what is available to them. As a foundation for your curriculum, your environment includes the physical layout and design of your space, your equipment, materials, and atmosphere. But it is the interactions in your classroom that really bring it, and your curriculum, to life — children interacting with one another, with you, and with everything you provide for them. Thinking of your classroom as an interactive workshop for children is one way to help you implement a developmentally appropriate curriculum, by offering you a strong metaphor for designing your classroom environment.

Children can make magical discoveries using mirrors and manipulatives.



Combining different materials with clay leads to creativity.

What is a Workshop?

When you think of the word "workshop" in relation to your own life, you may envision a specific space designed for creating and carrying out projects or exploring materials on an ongoing basis. As an adult, this might be your wood or pottery shop in the basement, your sewing room, your studio, or even your kitchen. You probably keep your workshop stocked with a wide variety of materials and tools that are easy to find and put away. Your workshop is a place where you may spend long periods of time absorbed in work or play, sometimes with a specific plan in mind, other times just to see what you can create.

Take a minute to reflect on another kind of workshop — a session you've attended for personal or professional growth. If such a workshop affected you positively, it probably offered you materials to explore, and opportunities to express yourself, to gain new insights, and to interact with others. At the same time, the workshop leader who planned and facilitated the basic structure likely remained flexible enough with time, space, and activities to be responsive to your individual needs as a participant.

Both descriptions — of a workshop as a physical space and a workshop as a process — offer great guidelines that you can apply to your classroom environment.

A Workshop for Children

In designing your classroom workshop, consider who your children are, how they learn best, and what they are looking to do when they walk in the door. As you know, young children are active, eager learners. They bring with them ideas to explore, problems to solve, experiences to share, and resources from their families and cultures to contribute. They are creative beings, able to construct their own knowledge rather than just be passive recipients of information.

To make this possible in your classroom, it will have to be an active, busy place, full of a generous supply of tools and materials, with the time and space for children to interact with them and with one another. In other words, a workshop — where children go about their day putting things together, taking things apart, creating ongoing projects, discovering, and experimenting — a place where the process of learning is more important than the product. *— Julie Kristeller*

Tips for Workshop Areas

The design of your room can invite each child to become an excited, engaged participant in your classroom workshop.

Room Arrangement

■ Make sure each of your learning centers or workshop areas has enough space for children's in-depth use of the available materials.

■ Group similar workshop areas together (i.e., messy play [sand, water, clay, and woodworking] and art; blocks and dramatic play; drawing, writing, and books) and encourage interaction between them.

■ Provide ample space to display children's creations and projects, and to store their works-in-progress.

■ Designate one area as a flexible "workshop" space to respond to the changing interests of your children.

Open-ended Materials

For every workshop area, offer a wide array of open-ended raw materials and tools in containers children can easily access on their own.

Materials for Making Things

- a variety of paints
- all kinds of paper
- bags and boxes
- buttons and plastic pieces
- cardboard sheets and tubes
- clay and play dough
- glue, paste, and tape
- pipe cleaners
- recycled plastic containers
- rocks, stones, and sand
- sticks and wood scraps
- string, yarn, and ribbon
- water

Tools for Investigation and Recording

- blocks and manipulatives
- clay tools
- funnels, tubes, and sifters
- instruments and movement props
- magnets, mirrors, and magnifiers
- simple rulers, scales, and tape measures
- various painting, drawing, and writing tools

The following article is by Elizabeth Jones with Georgina Villarino (1994).

What Goes Up on the Classroom Walls—And Why?

Elizabeth Jones with Georgina Villarino

Administrators tend to have a thing about bulletin boards. Some even specify the width of borders and the colors to be used; they have an aesthetic vision of the school or center as a whole. Bulletin boards serve as public relations—making the school attractive to parents and other visitors—and as evidence that teachers are planning a curriculum. How can bulletin boards become the children's, too, and serve as evidence of the real learning that children are doing?

Georgina teaches three- and four-year-olds in a bilingual class in a California state preschool. Her bulletin boards these days are a lot different from what they used to be. Here's what happened.

"I used to plan all the bulletin board cut-outs myself," says Georgina. "That was crazy. We had parents cutting out patterns—you know, spring flowers and all that. And then we'd put up green paper for grass and a blue sky and all those flowers and the words *Spring/Primavera*. All the flowers looked alike, and it was very pretty. The children hardly ever said anything about it. It just made the room look nice; supervisors want your room to look nice, and parents like cutting patterns. But it was for the adults, not the children.

"When we started talking in inservices about children's language and the development of literacy, I decided it was time to do something about those bulletin boards. We had gone out to fly kites, and I've always cut out kite shapes—all the same shape—and let children put tissue-paper tails on them. They all looked alike. Why should they all look alike? Real kites aren't all alike. Neither are children."

"What do you need to make a kite?" Georgina asked the children.

"Eyeballs," said Shannon, "and feathers."

"Some glue," said Jorge, "and long papers."

"Paint. Orange paint and red paint and blue paint," said Nina.

"Oh," said Georgina, "I hadn't thought of all those things," as she rummaged through the craft supplies for all of the leftovers from other projects—even "eyeballs," hemispheres of uncertain origin with two holes in them. Paper in various shapes, paper plates, hearts, feathers, flowers, tissue-paper strips, yarn, glue, and paint—all went into the art area.

Georgina decided to invite children one at a time to make a kite—"so they wouldn't copy each other." She wrote down their words, and they helped her put up their kites and their words on a large bulletin board that was light blue at the top and green at the bottom. After a while, it looked like this.

When we show children exactly how to do something, we are teaching them that we know more than they do—which, of course, we do—and that they should try to do it our way. But when we encourage children to create for themselves, they learn many ways of doing things. This is an important lesson in a changing world of diversity. In classrooms where children's work all

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Elizabeth Jones and Georgina Villarino are working together in the Partnership Project between Pacific Oaks College and the Pasadena Unified School District, California, funded by the Ford Foundation. Betty is resource support team leader for the project and a faculty member at Pacific Oaks; Georgina is the teacher of a bilingual class at Madison West Preschool in Pasadena.

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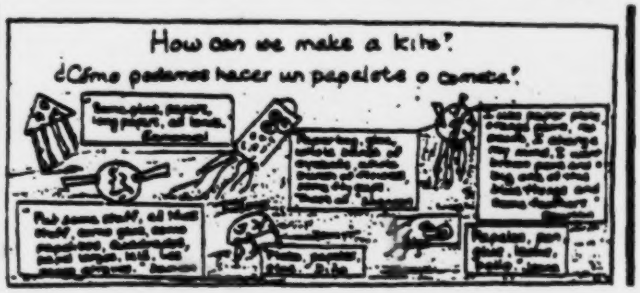
"Paint. Orange paint and red paint and blue paint," said Nina.
"Oh," said Georgina. "I hadn't thought of all those things."

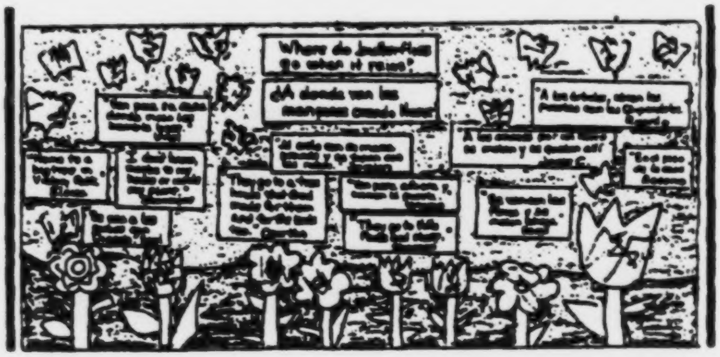
Bulletin boards created by and about the children enable them to discover their own names on the wall, to talk about their work, and to discover that "my talk makes writing, too."

looks alike, the children are practicing their teacher's ideas. Where children's work is varied, children are clearly practicing divergent thinking by creating their own unique representations of their experiences.

Later that spring Georgia read a story to the children, *Where Does the Butterfly Go When it Rains?* (Garelick, 1961). She explains, "When we read the butterfly book, I said to the children, 'This is your homework. Ask your parents where the butterflies go when it rains.' When children answer questions in the group, they say what their friend said. When they bring answers from home, they're all different."


How can we make a kite?
¿Cómo podemos hacer un papalote o cometa?

The bulletin board that resulted from this question displays flying butterfly shapes cut by adults (who, Georgina says, like to cut) but painted in many colors and designs by children. On the green grass below the butterflies are a variety of flower shapes cut by children (who had patterns to trace if they chose to, which some didn't). The flowers are decorated with colored sand, beans, styrofoam bits, tissue bits, and paint. The children's answers to the question, dictated to Georgina, are fastened to the board near their butterflies. The children put up the flowers themselves, wherever they liked.


Where do butterflies go when it rains?
¿A dónde van las mariposas cuando llueve?

"Children really pay attention to a bulletin board like this," says Georgina. "They made it themselves, and it's easy to tell whose work is whose. They look for their names. One child phoned me to tell me his answer to the question when he was home with chicken pox, and when he came back to school, he checked the board and then asked, 'Where's my story?' 'You were sick,' I explained. 'But I called you!' he protested. 'You did. I forgot,' I said, and we added his story on the spot.

"We had our program quality review about then, and the evaluator looked at my bulletin boards and said they were too high. They're supposed to be at child height. We just don't have any low wall space; but the children take chairs to stand on. They look at their words and pictures on the wall, and they talk about them. In fact, they were doing it right then, and the evaluator was impressed. She didn't mark me down for my bulletin boards after all."

Georgina's bulletin boards contribute to an environment rich in language, images, and print. In preschool, children begin to construct their understanding of literacy not by practicing worksheets or by exposure to a letter-of-the-week but through spontaneous experimentation with drawing and writing, looking at and listening to books, and exposure to environmental print that connects meaningfully with their own experiences. Bulletin

Thoughtful communication is necessary to help adults understand children's need to make their own representations and see models of their own words.

boards like these, created by and about the children, enable them to discover their own names on the wall, to talk about their work, and to discover that "my talk makes writing, too."

Many adults who work with children enjoy cutting out patterns; it's hard to get them to stop. That's what their teachers did when these adults were children in school; now it's their turn to play teacher. Walls decorated with such things reassure other adults, including parents, that the preschool really does have a curriculum. Thoughtful communication is necessary to help adults understand children's need to make their own representations and see models of their own words. (Jones & Reynolds, 1992). Sometimes compromise is necessary, too, because adults—like children—need to play, and cutting out patterns may be play for them.

> Directors who value child creativity sometimes try to interfere—let the children do it themselves. They often have a hard time—this is the *adults'* creative outlet and they defend it stubbornly. (Jones, 1986, p. 8)

Ideally, what one sees upon entering a school "includes the work of children (drawings, paintings, sculptures) and their teachers (photographs and displays of projects in process), often with the dramatic use of graphics" (New, 1990, p. 8). Teachers also scribe children's words, collaborate with children in mounting their work for display, and perhaps even cut out butterflies sometimes—while continuing to learn the importance of each child's butterfly looking different when the children are through decorating them. Administrators can help promote this understanding by valuing teachers for *their* divergent thinking about curriculum for children, even when this thinking diverges from the administrator's, by asking teachers genuine questions about their ideas and feelings; and by keeping open the dialogue with teachers, just as they would like teachers to do with children (Carter & Jones, 1990).

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The following article is by Baji Rankin (1994).

MAKING YOUR CLASSROOM Beautiful

Is it worthwhile to devote your valuable worktime to thinking about beauty and aesthetics in your room? The answer is yes!

BY BAJI RANKIN

Think of a time when you entered a beautiful area or space. Did you feel more comfortable? More relaxed? These feelings can happen in your classroom, too, when you take time to make it more attractive. Beauty has a strong, if subtle, effect on everyone. By creating an attractive, orderly environment, you can reduce your own stress level and even alter children's behavior. At the same time, you help children develop an appreciation for aesthetics that will enrich their lives.

Here are simple things you can do to maximize the beauty of your space:

- **Utilize windows.** Take advantage of the beauty of natural light. Hang up objects that play with the light: mobiles made of translucent paper or cellophane, and prisms or folded-paper shapes that create interesting reflections or shadows on the floor. Include children's work in your window displays.

- **Add mirrors.** Mirrors provide a sensation of openness and pleasure. They are points of reflection that can promote new ways of seeing things. They also reflect the images of the most beautiful resources in your classroom — your children! Include mirrors in all areas of the classroom: the dramatic-play area, science corner, at floor level in the block corner, and on the ceiling.

- **Consider equipment.** For example, if there are storage bins or children's cots in your classroom, are they attractive, adding to the pleasure of being in your classroom? If not, can they be stored elsewhere in your school, or covered with something that adds beauty?

In the Eye of the Beholder

By becoming more aware of beauty and your own response to it, you can enhance the lives and work of everyone in your classroom, including you!

Consider:

- taking time to become more aware of the beauty around you: the patterns of wood grains in a row of blocks, the configuration of branches and leaves in a tree, the subtle — or dramatic — changes in the sky and clouds, the colors and light in a painting or photograph.

- visiting a museum or exhibition, or going to a concert — or doing

- **Grow plants!** Nothing adds beauty to a room like living things. Sweet potatoes placed in water grow into lovely plants! Plant an indoor or outdoor garden with flowers that you and your children can pick and place around your classroom.

The work of your children is your most important resource for creating beauty. To make the most of their contributions, try these ideas:

- **Allow enough space.** Create well-defined areas for display that are as spacious as possible, both on your walls and on surface areas, for children's two- and three-dimensional creations.

- **Plan displays thoughtfully.** Take some time to arrange displays of children's work in a pleasing manner. Use paper, fabric, and other objects creatively to complement and highlight children's work.

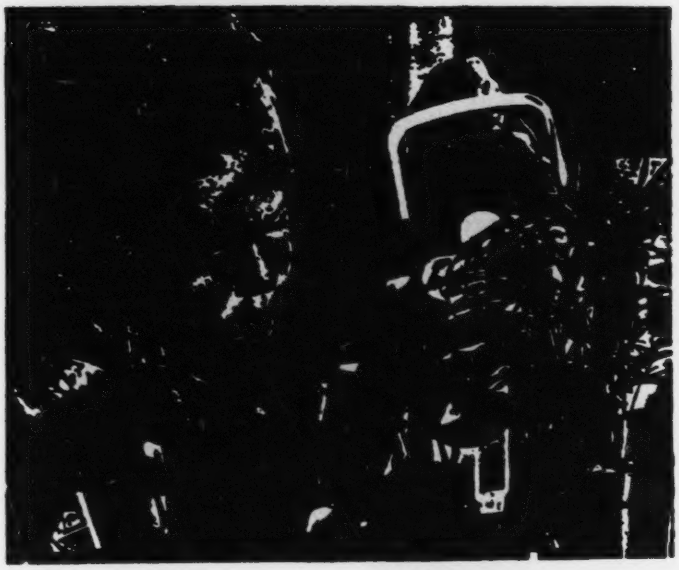
- **Include works-in-progress.** Notice the beauty in the arrangements and patterns that children create as they play with materials around your room. Take photographs of these objects and display them attractively.

Just as children learn about math and science through hands-on discovery, they learn best about beauty and order when they're involved in creating it. These suggestions may spark your own ideas:

- **Talk about beauty.** Encourage children to pay attention and to share what they think is beautiful. Ask them what they see when they look at a beautiful flower or tree. Give them opportunities to express their ideas in many mediums including words, paint, clay, pencils, and movement.

- **Collect beautiful things.** Ask children to bring in things they find beautiful from their homes, such as fabric, plants, music, and objects that reflect their cultures. Take the time to display them in attractive ways. Invite children to help.

Baji Rankin is Executive Director of the Institute for Self-Active Education and of the Boston Public Schools Recycle Center. Many of the ideas Baji mentions are reflections of what she has learned from extensive work with the city-run schools in Reggio Emilia, Italy.



Adding beauty to your environment has a positive effect on children — and on you!

both. Notice what attracts you. Identify what pleases you. Ask yourself why.

- using classroom art materials to create something for yourself. You might choose paint, sand, or clay or play with recycled materials. Become aware of your own creative process. Create patterns that please you.

- continuing your art explorations. Experiment with open space and concentrated space, symmetry, and asymmetry. Explore these ideas and experiences with other colleagues who are doing the same.

- dedicating staff time to creating displays of children's work. With your colleagues, think carefully about how you can communicate with parents and others about the social and cognitive processes of children. For example, consider writing down the words children use as they cooperate to create something beautiful. Include the words in your display of the object.

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Appendix O

Science And Math

The following activity was developed by Pre-K Today (1990).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR TWOS

SCIENCE

Have fun exploring with flashlights.

EXPLORING THE DARK!

Aim: Children will use large muscles and cognitive skills to search and find objects in dim lighting or dark areas.
Group size: Three to five children at a time.
Materials: One flashlight for each child in the group and one for you.

GETTING READY

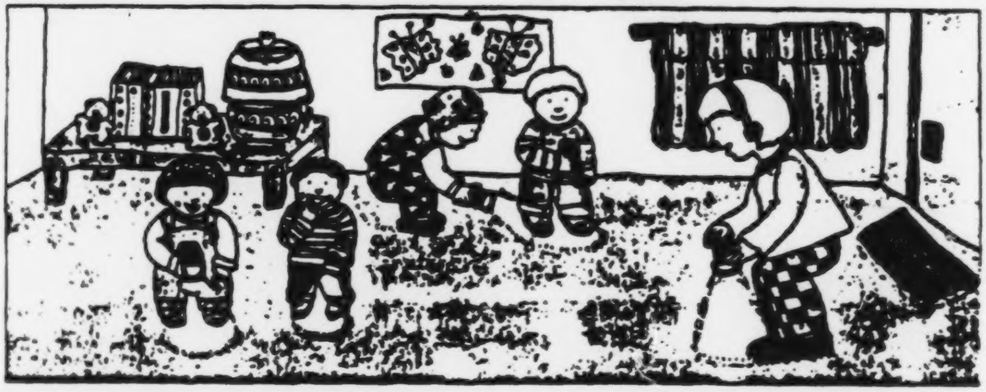
Find an area, room, or hallway where you can go to explore the surroundings as a group. (This area should be lit so that a light switch turns the lights off without making it *completely* dark.) With the lights on, discuss the objects children see — chairs, their feet, a picture on the wall, etc. Show children the flashlights and how they turn off and on. Give each child a flashlight and encourage him or her to explore turning it on and off. When the flashlights are on, ask children to point the light to an object in the area. (Do this before turning the lights in the area off.) Have fun pointing the flashlights at different things.

BEGIN

With flashlights left on, tell children that you are going to turn the lights off and then the room will darken. Give children a few minutes to get their eyes accustomed to the change. If you sense that a child is a bit afraid, keep him or her close to you, reminding the child that you are near and all is safe. Turn children's attention to their flashlights and ask, "Can you find a chair with your flashlight?" "Can you find your feet?" You may even want to go a bit farther and see if anyone can find things you hadn't previously discussed. For example: "Can we shine our lights on Lisa's shoes?" or "Let's all shine our flashlights on my knees!" Expand the experience by encouraging children to talk about what they see. Point your flashlight in an area and ask, "What do you see here?" Break up the activity by turning on the lights and showing children how the surroundings look. If some children want to explore a closet or under a table, encourage this exploration, but stay nearby. Ask them to report what they find. Keep the flashlights where they can be used again — with your supervision.

Remember!

- You may need to avoid closets. They can scare children who feel afraid when it's completely dark.
- Your enthusiasm and sense of drama will add excitement to this fun exploration.



BOOKS

Share these books about light and dark.

- *Goodnight, Goodnight* by Eve Rice (Greenwillow Books)
- *Light* by Donald Crews (Greenwillow Books)
- *The Knight Who Was Afraid of the Dark* by Barbara Shook Hazen (Dial Books)

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The following activity was developed by Pre-K Today (1990).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR THREES

MATH

Everyone is bigger and smaller than something. Have fun finding out what.

BIGGER THAN A BREADBOX

Aim: Children will use observation skills as they compare their bodies to items that are bigger or smaller than they are.

Group size: Three to four children at a time.

Materials: String, scissors, experience-chart paper, and a black marker.

IN ADVANCE

Young children are very interested in sizes and often compare how big they are to the objects around them. One of the times you see this happening, introduce this activity. Gather children together and ask, "Are you bigger or smaller than a library book? A jungle gym? A puppy dog?" If they are comparing their size to something smaller such as a pet hamster you might say, "Are you bigger than anything else? Let's walk around the room and find some other things."

GETTING READY

Bring a piece of experience-chart paper and a marker to your next circle time. Write the words "I am bigger than ..." at the top and read them aloud to children. Encourage children to remember objects they are bigger than by looking around the room. As they name items, give them time to go over to those items and compare their sizes to them. Ask, "Are you really bigger than that teddy bear, or is the teddy bear bigger than you?" When they decide on an item, write it on your chart. Some children might like to draw or cut out a picture of the item and place it next to the written word.

EXTEND

Another time, talk about "smaller than." This is a good activity to do outdoors. Here, children are smaller than many things such as trees, buildings, and playground equipment. Inside, it might be fun to use a large piece of mural or butcher paper. Invite children to lie on it while you trace around their bodies (or they trace around one another). Put out crayons and encourage children to draw things that are bigger or smaller than they are. Children may simply draw very large shapes — this is fine. They are still experimenting with the ideas of "bigger than" and "smaller than."

Remember!

- Three-year-old children are naturally interested in the size of things. Rather than stress who is the biggest, this can be a perfect activity to do when someone is feeling "too small." After all, everyone is bigger and smaller than something.
- Children might enjoy finding things that are bigger and smaller than you.
- Use your findings to talk about the similarities and differences in people's sizes — reaffirming that it is just fine to be "small" and to be "big."

BOOKS

Share these books about size.

- *A Flower Grows* by Ken Robbins (Dial Books)
- *The Tomato* by Barrie Watts (Silver Burdett Press)
- *The Turnip* by Pierr Morgan (Philomel)

The following activity was developed by Pre-K Today (1990).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR THREES

COOKING

You can cook them, eat them, even grow them! Potatoes are great fun!

ONE POTATO, TWO POTATO...

Aim: Children will use fine-motor skills and learn about vegetables as they prepare a nutritious snack.
Group size: Four to five children at a time.
Materials: Old magazines; scissors; glue; one large piece of oaktag; a box of toothpicks; five shallow bowls and a large mixing bowl; water; spoons, plastic knives, and forks or potato mashers; vegetable scrubbers; five baking potatoes; several raw vegetables such as carrots, green peppers, and cauliflower; and juice or milk for everyone.

IN ADVANCE

If possible, send a note home to let parents know that you will be talking about and eating vegetables with their children. It would be helpful if parents would send in one potato *already baked* and one portion of a vegetable that tastes good raw such as carrots, green peppers, or cauliflower. As children bring in vegetables, store them in a refrigerator.

GETTING READY

During snack or lunchtime, begin a discussion about nutritious foods. Talk about how a vegetable is one kind of food that helps our bodies grow and stay healthy. Encourage children to tell you about vegetables they have eaten. Later, you might help children find and cut out pictures of vegetables in old magazines and glue them to a piece of oaktag paper.

BEGIN

Gather in your kitchen or dramatic-play area. Put out the baked potato halves and raw vegetables and invite children to make a snack together. Help them use vegetable scrubbers to wash the raw vegetables, then plastic knives, to dice them. Put the raw vegetables aside and give each child 1/2 of a potato. Help them scoop out the inside of their potato halves, leaving the skin intact. Spoon the potato "meat" into the bowl and take turns mashing it up. (You might want to add just a little milk to make the potatoes easier to mash.) Mix in the diced vegetables. Ask children to spoon some of the potato and vegetable mixture back into the potato skin shells so they have a mound of the mixture in each of their halves. Pass out napkins and a glass of juice or milk and enjoy a nutritious meal!

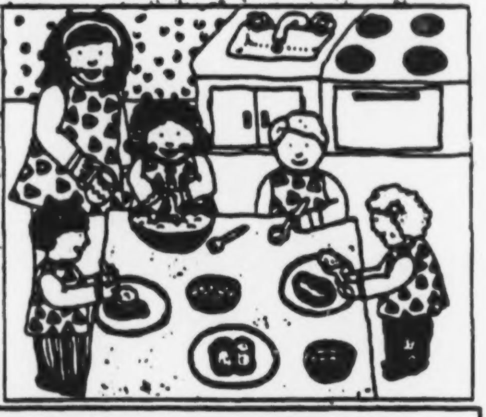
EXTEND

Use this activity to begin a healthy food unit. Do other nutritious food activities with your group that include fruits; grains and cereals; meats and dried beans; and dairy products. Remember to include a fun recipe for each food group!

You can also extend this activity by growing potatoes. Place raw potatoes in a cool, dry area until the eyes begin to grow. Then plant 3/4 of the potato under soil with the green shoots pointing up. Place on a sunny window sill and water every other day. Watch as the plant forms.

Remember:

- Some three-year-olds can learn to use knives to cut vegetables safely. Take time to teach them to hold knives by the handles and keep vegetables with flat sides on the table. (You might want to boil vegetables slightly to make them easier to cut.)
- Learning how to make healthy food choices is a lifelong learning experience. To help reinforce your activities, prepare and serve nutritious foods in your setting. Keep sweets at a minimum and encourage parents to do the same.



BOOKS

Enjoy recipes from these good cookbooks.

- *Easy Cooking for Kids* by Sandra Sanders (Scholastic)
- *Kids Are Natural Cooks* by Parents' Nursery School (Houghton Mifflin)
- *Vicki Lansky's Kids Cooking* by Vicki Lansky (Scholastic)

The following activity was developed by Pre-K Today (1990).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FOURS

COOKING

Four-year-olds enjoy cooperative group activities especially when food is involved!

SPIN-A-SALAD

Aim: Children will work cooperatively as they develop fine-motor skills and experiment with meal planning.
Group size: Three or four children at a time.
Materials: A large piece of oaktag paper, a piece of cardboard, paint and a paint brush, scissors, old magazines, brass brads (double-pronged paper fasteners), and food from a specific food group such as fruits and vegetables.

IN ADVANCE

Cut a very large circle from a piece of oaktag paper. Cut an arrow about 1/4 of the size of the circle from a piece of cardboard. Invite a child to paint the arrow. Once the arrow is dry, show children how to push a brad through the center of the arrow and the center of the circle. Then fasten it so the arrow can spin.

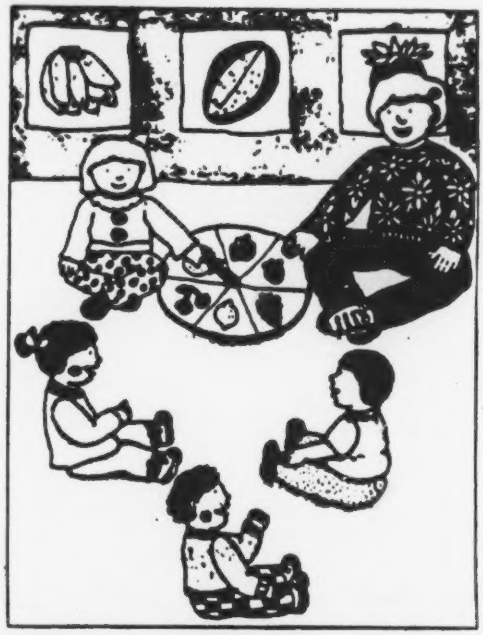
GETTING READY

During a meal or snacktime, join children in a discussion about food. Talk about what they are eating. You might choose a time when you are serving fruit for snack. As children name their foods, respond with an answer that gives them information about the food group — "Yes, you have a banana. A banana is a fruit. Does anyone else have some fruit? What are some other fruits you like?"

BEGIN

Put out old magazines and scissors and encourage children to cut out all the pictures of fruit they can find, or draw pictures of fruit. Together, make piles of like fruits — all the apples, all the grapes, etc. Bring out the oaktag circle and glue or paste like fruits together. Invite children to spin the arrow and name the fruit.

Make a fruit salad. Invite each child to spin the arrow. Explain that the fruit the arrow lands on will be one of the ingredients for the salad. Make a list of your ingredients together, and the next day fix this salad together for snack.



EXTEND

You can extend this activity by focusing on each of the other food groups — dairy products, meats and dried beans, bread and grains — one at a time. Later put pictures of each group in four different places on the oaktag circle and spin a meal.

Make it a cultural event. Children from various ethnic backgrounds will have interesting and different suggestions of foods to add to your food-group circle. Make sure you have many pictures from magazines of many different kinds of food.

Remember:

- Healthy eating habits last a lifetime. Share nutrition information and recipes with children's families, and invite family members to share theirs.

BOOKS

These books about foods are perfect for four-year-olds.

- *My Eating Book* by Jane Gelbard and Betsy Bober Polivy (Grosset & Dunlap)
- *Patrick Eats His Dinner* by Geoffrey Hayes (Alfred A. Knopf)
- *What's on My Plate?* by Ruth Belov Gross (Macmillan)

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The following activity was developed by Pre-K Today (1990).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES

BLOCKS

Make way for these new homes on the block!

HOME SWEET HOME

Aim: Children will use problem-solving and creative-thinking skills as they construct homes out of blocks.
Group size: Three to four children.
Materials: Unit and cardboard blocks; pictures of homes and apartment buildings from magazines and books; experience-chart paper and markers; accessories such as carpet squares, floor tiles, fabric remnants, curtains, artificial plants and flowers, doll furniture, and small dolls.

IN ADVANCE

On cardboard, mount magazine pictures of homes such as log cabins, bungalows, farmhouses, apartment buildings, suburban homes, brownstones, trailers, hotels, and houseboats. If possible, include the homes of some of your children. (Ask parents to send in photos.)

GETTING READY

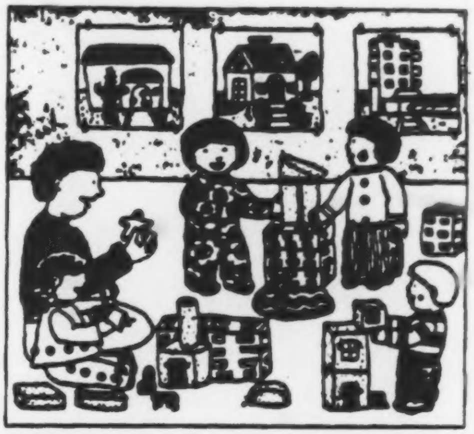
Discuss the different types of homes in which people live. Let your children take turns talking about their homes. How many live in apartment buildings? Private homes? Trailers? Hotels? Then have children brainstorm the different types of homes they have seen in the community. Take a walk around the neighborhood to look at the homes and dwellings people live in nearby.

Point out the different materials that the homes are made out of such as wood, bricks, stones, etc. Look for windows, doors, porches, roofs, chimneys, awnings, and outdoor stoops or steps leading to apartment buildings. Look above storefronts for apartments and point them out.

When you come back to your center, have children create an experience chart about the homes they saw.

BEGIN

Ask the children if they would like to try to build some homes in the block area. Put up some of the pictures of homes. Encourage children to work cooperatively to build them. Remind them of the homes they saw on the walk, and encourage them to try different types. Will their homes have an upstairs and downstairs? What about apartments? Will they be located above a store or in their own buildings? How many floors will they have? Will their homes be in the country near a field or in the city near a park?



Children also may want to re-create their own homes in blocks.

Help children collect the materials they need, and be available to offer assistance and guidance.

After children have completed their homes, give them an opportunity to talk about them. Have them invite friends from their class and others to come see the new homes on the block!

Remember:

- Children may want to make complex structures that are beyond their abilities. Be prepared to help them scale down grandiose ideas to more manageable ones. Let them try some challenging ideas. Offer help with planning and problem-solving. If children insist on more difficult ideas, consider making it a cooperative and long-term project.
- After this experience with blocks, children might be interested in making permanent structures. Use sturdy cardboard boxes or wooden crates turned on their sides for an open "dollhouse" view of the inside. Partition them into rooms with cardboard, then furnish and decorate.

BOOKS

Here are some good books about houses.

- *A House for Everyone* by Betty Miles (Random House)
- *The Little Stone House* by Berta and Elmer Hader (Macmillan)
- *Tony's Hard Work Day* by Alan Arkin (Harper and Row)

The following activity was developed by Pre-K Today (1990).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES

COOKING

Try this simple way to make a delicious fruit crisp!

BROILED BANANA CRISP

Aim: Children will use fine-motor, expressive and receptive language, measurement, and observation skills.
Group size: Three to four children at a time.
Materials: Plastic serrated knives, measuring spoons, a small bowl, and an oven-proof baking dish.
Ingredients: Crisp: 8 ripe bananas, 2 tablespoons lemon juice, 6 tablespoons rolled oats, 4 tablespoons flour, 1/2 teaspoon cinnamon, and vegetable oil to mix. Fruit whipped cream: A few pieces of fresh or unsweetened canned fruit, 1 cup heavy cream, and a blender. [Based on a recipe from *Sweet and Sugarfree* by Karen Barkie (St. Martin's Press).]

GETTING READY

Discuss the ingredients together. Encourage children to describe how each looks and feels. Then explain that when you cook something the ingredients often change. Ask, "What happens when you put a piece of bread in the toaster? How does it change? What happens to water when you put it in the freezer? How does it change?" Ask children to share examples of changes they have noticed. Talk about how the heat of a stove or the cold of a freezer changes the foods. Explain that today you are all going to make something called a crisp out of bananas. Together you can watch the way each of the ingredients changes.

BEGIN

First ask children to peel the bananas and help cut them in half lengthwise, then crosswise. Help children measure the lemon juice and mix it with the bananas in an oven-proof dish. Together, measure and mix the rolled oats, flour, and cinnamon. Add just enough oil to make a crumbly dough. Ask, "What would happen if we added too much oil? What could we mix in to help?" "What could we use more of if we wanted to make our crisp taste spicier?"

Take the mixture and sprinkle it over the bananas. Ask children, "How do you think the crisp will look when it comes out of the broiler? How might it be different from when we put it in? How will the bananas look?" Broil for three to four minutes about six inches away from the heat. Carefully remove from heat and observe the changes. Ask, "What happened? Why do you think the ingredients changed?"

The crisp tastes best slightly cooled and served with a little homemade whipped cream. Here is a simple recipe for making fruit whipped cream and another opportunity to observe change.

Take a few pieces of fresh or unsweetened canned fruit and whip in a blender until smooth. Take time to observe the changes the fruit goes through from fresh to whipped. Then ask children to examine 1 cup of heavy cream. Ask, "How can we make this into whipped cream?" "How will it look then?"

Whip 1 cup of heavy cream and 1/4 cup of the blended fruit together at high speed until peaks form. This is a good chance for children to observe change because it happens slowly and they can see the different stages as the liquid thickens.

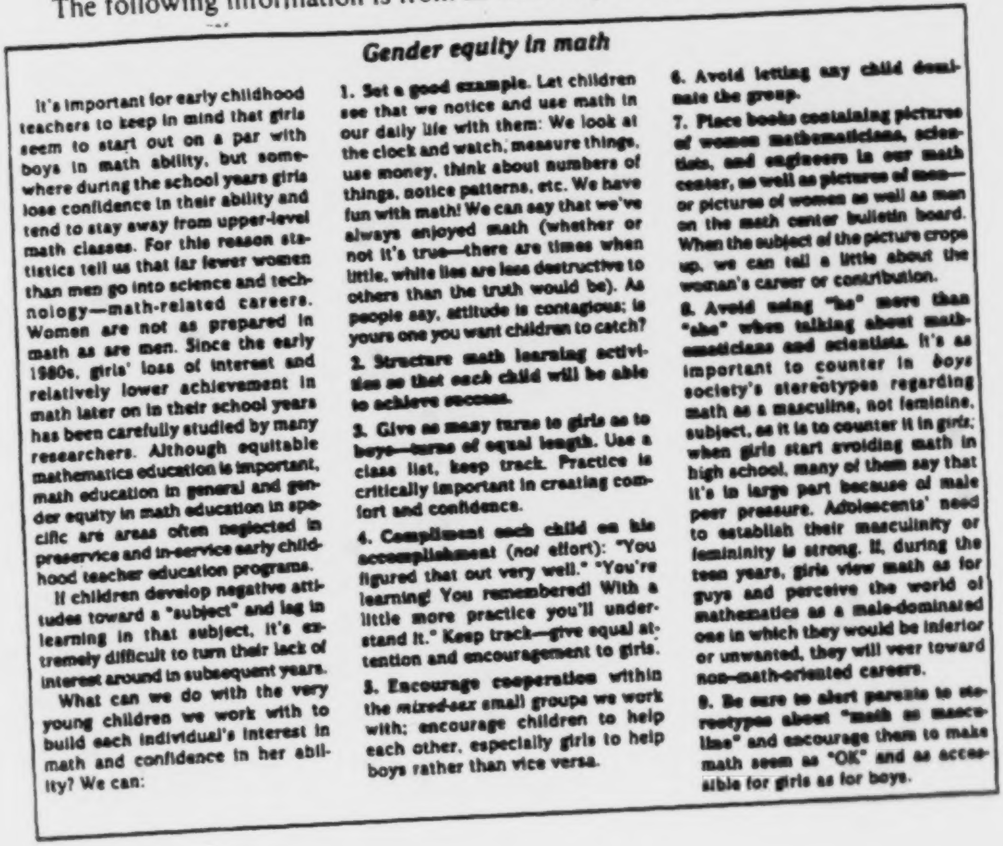
Remember:
When cooking with five-year-olds:
- Make sure they wash their hands before working.
- Allow them to do many of the steps of the process themselves, but closely supervise stove cooking and use of the blender.
- Take time to do this project slowly so children can make in-depth observations and predictions.
- Help children observe change in all parts of their lives. Encourage them to point out changes in the weather, the room, themselves, etc.

BOOKS

Looking for more healthy recipes? Here are some suggestions.

- *Fancy, Sweet, and Sugar-Free* by Karen Barkie (St. Martins Press)
- *Peter Rabbit's Natural Foods Cookbook* by Arnold Dobrin (Frederick Warne)
- *Super Snacks* by Jean Warren (Warren Publishing House)

The following information is from an article by Polly Greenberg (1994).



Gender equity in math

It's important for early childhood teachers to keep in mind that girls seem to start out on a par with boys in math ability, but somewhere during the school years girls lose confidence in their ability and tend to stay away from upper-level math classes. For this reason statistics tell us that far fewer women than men go into science and technology—math-related careers. Women are not as prepared in math as are men. Since the early 1980s, girls' loss of interest and relatively lower achievement in math later on in their school years has been carefully studied by many researchers. Although equitable mathematics education is important, math education in general and gender equity in math education in specific are areas often neglected in preservice and in-service early childhood teacher education programs.

If children develop negative attitudes toward a "subject" and lag in learning in that subject, it's extremely difficult to turn their lack of interest around in subsequent years.

What can we do with the very young children we work with to build each individual's interest in math and confidence in her ability? We can:

1. **Set a good example.** Let children see that we notice and use math in our daily life with them: We look at the clock and watch, measure things, use money, think about numbers of things, notice patterns, etc. We have fun with math! We can say that we've always enjoyed math (whether or not it's true—there are times when little, white lies are less destructive to others than the truth would be). As people say, attitude is contagious; is yours one you want children to catch?

2. **Structure math learning activities so that *each* child will be able to achieve success.**

3. **Give as many turns to girls as to boys—turns of equal length.** Use a class list, keep track. Practice is critically important in creating comfort and confidence.

4. **Compliment each child on his accomplishment** (*not* effort): "You figured that out very well." "You're learning! You remembered! With a little more practice you'll understand it." Keep track—give equal attention and encouragement to girls.

5. **Encourage cooperation** within the *mixed-sex* small groups we work with; encourage children to help each other, especially girls to help boys rather than vice versa.

6. **Avoid letting any child dominate the group.**

7. **Place books containing pictures of women mathematicians, scientists, and engineers in our math center, as well as pictures of men—or pictures of women as well as men on the math center bulletin board.** When the subject of the picture crops up, we can tell a little about the woman's career or contribution.

8. **Avoid using "he" more than "she" when talking about mathematicians and scientists.** It's as important to counter in *boys* society's stereotypes regarding math as a masculine, not feminine, subject, as it is to counter it in girls; when girls start avoiding math in high school, many of them say that it's in large part because of male peer pressure. Adolescents' need to establish their masculinity or femininity is strong. If, during the teen years, girls view math as for guys and perceive the world of mathematics as a male-dominated one in which they would be inferior or unwanted, they will veer toward non-math-oriented careers.

9. **Be sure to alert parents to stereotypes about "math as masculine"** and encourage them to make math seem as "OK" and as accessible for girls as for boys.

Do you have these very helpful resources?

Young children learn a lot by just being given interesting math manipulatives, friends to play with, and as much time as they want. Learning may be enhanced if a teacher saunters by, watches for a moment, and asks a question or poses a problem calculated to challenge one or all of the children who are enjoying the materials (Lego®, Unifix®, a set of classification objects, or whatever it is). **But where do we get appropriate ideas from which to create our challenges, especially if we have not had training in math for children of this age?**

Guides like the ones to the right contain loads of good ideas pertaining to the development of math pleas-ure, confidence, problem solving, reasoning, number sense, estimating, making sets, ability to perform number operations, "working backward," sorting, classifying, comparing—and also ideas for teaching about counting (Part 1, previously published, of this series of articles), spatial relations and geometry (Part 3 upcoming), recognizing and making patterns, measuring (Part 4 upcoming), and more. If a teacher can find 15 minutes a week (or weekend) to browse in one of these resources, he or she can come up with a few fresh activities for the following week.

—▸ Select something appropriate for *the age group* you work with.

—▸ Select (or modify) an activity for the comprehension level of *the individuals* you will work with.

If we include parents, student teachers, and volunteers in our math project, we multiply our ability to work with children more often.

Baratta-Lorton, M. (1976). *Mathematics their way.* Menlo Park, CA: Addison-Wesley.

Coombs, B., Harcourt, L., Travis, J., & Wannamaker, N. (1987). *Explorations.* Menlo Park, CA: Addison-Wesley.

Harcourt, L. (1988). *Explorations for early childhood.* Reading, MA: Addison-Wesley.

Hendrickson, A.D. (1989). *Meaningful mathematics: Teacher's guide to lesson plans.* Washington, DC: National Science Foundation.

How high the sky? How far the moon? An education program for girls and women in math and science. Newton, MA: Women's Educational Equity Publishing Center, Education Development Center.

Macmillan early skills manipulatives. P.O. Box 938, Hicksville, NY 11802.

Math through children's literature: Activities that bring NCTM standards alive. Teacher Ideas Press, P.O. Box 3988, Englewood, CO 80155–3988.

National Council of Teachers of Mathematics. (1991). *Kindergarten book. Addenda series, grades K–6.* Reston, VA: Author.

Payne, J.N. (1975). *Mathematics learning in early childhood.* Reston, VA: National Council of Teachers of Mathematics.

Stenmark, J.K., Thompson, V., & Cossey, R. (1986). *Family math.* Lawrence Hall of Science, University of California, Berkeley, CA 94720.

Wallinger, D.M. (1989). Mathematics in the preschool-kindergarten. *Dimensions, 18*(1), 5–7.

Zaslavsky, C. (1986). *Preparing young children for math: A book of games.* New York: Schocken Books.

More delicious learning materials for the math center

Teachers of young children are notorious scroungers. However, for $80 or $90, you can save countless hours of scrounging time and buy for your math center a scrumptious set of sorting materials for children to classify and group into all sorts of sets.

- You can get, for around this price, more than 100 clean and varied shells from the beach; several hundred plastic creepy-crawler bugs and worms; several hundred well-polished, real stones and pebbles; several handsome bits of hardware to sort by size, metal, and so forth; hundreds of gorgeous beads in glorious hues; a few hundred tiny, shiny ceramic tiles in lots of shapes, colors, and patterns; and to cap it all off, an enormous assortment of buttons—500 at least.
- Jumbo attribute blocks that can be sorted by shape (the 60 blocks come in 5 geometric shapes), color (there are 3 colors), size (there are 2 sizes), or thickness (there are 2 thicknesses), and their box, which can be used as a shape sorter, can be had for $60.
- For about $30, you can get a great bucket of little fruits, vehicles, vegetables, and animals to separate and group into sets.
- For only $15, you can buy 20 papa bears, 20 mama bears, and 40 baby bears (three sizes, three weights, four colors).
- You can get sorting trays, bowls, baskets, and boxes.
- The dots on one side of dice form sets; toss two jumbo dice (around $6) and you get two sets of dots, which four- and five-year-olds may want to add.
- Children can *add* (connect) and subtract (in the "take away" sense) with very low-cost cubes (100 for about $12), pop beads, connecting people, and learning links—most of which have accompanying idea collections for teachers.
- Magnetic boards ($7 or less apiece) for individuals to use with sets of magnetic rabbits/stars/apples, coins, attribute blocks (all in the $10 range).
- A set of five spinners (see which of the numbered segments of the circle the spinner you flip lands on) for $5 provides fun for a long time.
- A set of five chalkboards and chalk for less than $15 will enable children to draw their own sets, tally information (~~////~~), or record and communicate it in some other way.

You can find these materials in many early childhood catalogs.

Get ideas about possible learning tasks to ask a child to do from teacher guides that come with many of these materials, but add them informally only as they fit a particular child.

Be sure that there are pencils, crayons, markers, and assorted kinds of paper in your math learning center. Encourage free play there.

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Susan Schaden

Questions teachers often ask

Q. Why not teach the whole group at once to save time?

A. A fundamental principle of teaching is that we first have to engage the mind of the learner. As everyone who works with groups of young children knows, it's next to impossible to get the undivided attention of a large group—to ensure that each child is grappling intellectually with the problem; therefore, we can see that trying to present "a math lesson" to a large group is almost always (developmentally) inappropriate.

Q. Is there any advantage to working with one small group at a time at the math learning center? Why not just with individuals as they play?

A. It's great to work one-on-one with each individual while she's playing and we can see how to introduce number thinking to what she's doing. It's especially important to work with the individuals who are *most* and *least* interested in math, as often as possible. It's also important to work with individuals and small groups at our attractive math centers; to help familiarize them with this comfortable, beautiful, richly-stocked spot in the room; and to observe the individual's understanding of a particular, major math concept or skill.

There are two advantages to working with small groups, not only with individuals: (1) We can work with more children more often, yet still carefully observe individual levels of comprehension and confusion; and (2) we can help children learn from each other—we help the group focus on a particular concept and let each child see how two, three, or four other children approach or solve the problem.

Q. How is it possible for one person to play math-related games with a child or a small group of children at the math learning center; also to be available to children at the writer's center, the science experiment, and so forth; and also to be supervising the whole group, resolving conflicts, and setting up snack?

A. Having only one adult in a preschool, Head Start, day care, or kindergarten class isn't recommended. Assuming there are *two* adults—co-teachers, teacher and aide, teacher and student teacher, teacher and parent volunteer—one is overseeing the group of busily playing/learning children and helping with social and other needs, and *the other* is spending 15 minutes at the math center, 15 minutes at the writer's center, 15 minutes at the science center, and so on. Perhaps the two adults take turns being the play supervisor/social facilitator/play enricher and the learning-center circulator. (At other times during the day or week, one or both adults will probably be involved in the project children are busy with.)

If children are allowed long blocks of free-choice time daily and there is a great deal to do in each area of the classroom, teachers have lots of time to work with individuals and small groups in each learning area.

Some good books

About sorting, classifying, comparing—Sets

Anno, M. (1982). *Anno's counting house.* New York: Philomel.
Giganti, P., Jr. (1988). *How many snails? A counting book.* New York: Greenwillow.
Hoban, T. (1978). *Is it red? Is it yellow? Is it blue?* New York: Greenwillow.
Hoberman, M.A. (1978). *A house is a house for me.* New York: Viking-Penguin.
Lobel, A. (1970). *The lost button.* New York: Harper & Row.
Reid, M. (1990). *The button box.* New York: Dutton.
Roy, R. (1988). *Whose shoes are these?* New York: Clarion.

About adding

Adams, P. (1973). *There was an old lady who swallowed a fly.* Sudbury, MA: Playspaces International.
Brandenberg, F. (1983). *Aunt Nina and her nephews and nieces.* New York: Greenwillow.
Carle, E. (1972). *Rooster's off to see the world.* Natick, MA: Picture Book Studio.
Carle, E. (1984). *The very busy spider.* New York: Putnam.

About multiplication (adding groups)

Hamm, D.J. (1991). *How many feet in the bed?* New York: Simon & Schuster.
Irons, R., & Irons, C. (1987). *Shoes in twos.* Crystal Lake, IL: Rigby.
Magee, D. (1985). *Trucks you can count on.* New York: Dodd, Mead.
Mathews, L. (1978). *Bunches and bunches of bunnies.* New York: Dodd, Mead.

Money

Discuss with clusters of children their perceptions about what money is *for.* Accept all responses. Establish the idea that buying something is trading—the store people let me have milk, I trade for it—I give them money. Continue developing this concept. It takes many children years to understand it. (3s, 4s, 5s)

Ask children to ask their parents what they use money for. What do they spend money for? Ask often: "Did anybody go to the supermarket? McDonald's? Did someone in your family pay money?" What do they get for the money? (3s, 4s, 5s)

With the group plan a project to buy a new game (for the math center?). Plan a fruit sale to earn money. Sell the fruit to another class, to parents, or others, reminding children that people who want fruit have to trade for it—give money. Count the coins after they've been collected. Go and buy or order the game; explain that you're giving the store people the money—it's a trade—we get the game, they get the money. (4s, 5s)

Read *Alexander, Who Used To Be Rich Last Sunday,* by J. Viorst, to the children. Before he knows it, this story's little boy has spent all his money! Discuss money that children may have or may have spent. (4s, 5s)

Put play, paper money and coins into many of your prop boxes. People need money to pay the mechanic, eat in a restuarant, shop for the family, and so on.

Be sure the children notice *you* using money—make a show of it, think out loud, always include a few helpers.

Three aspects of subtraction— Teach all three through everyday life

- **Subtraction—the missing addend:** "How many blankets do we have out? Four? How many do we need? Six? How many are we missing?" Two is the missing addend.
- **Subtraction—comparison:** "How many people are in this center? Seven? How many does the number sign say is the most that should be here? Five? Which is more, five or seven? How many too many are here? How many people need to write their names on the waiting list for the next turns when some guys leave?" We compare five with seven.
- **Subtraction—take away:** "We had three grapes. Now we have one. How many got eaten?"

Even losing things can be made into a thought-provoking subtraction lesson!

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Treat your group to special, funderful math "units" (theme math)

Charm your five-year-old children with six sessions of learning (by leaps and bounds, of course) from *Frog Math: Predict, Ponder, Play*, a highly recommended teacher's guide. Each session is fully planned and takes about an hour. (You could offer this project every day for six days, twice a week for three weeks, once a week for six weeks; or *divide the class in half* and offer the activities twice a week—once to each half of the class—for six weeks; or do whatever works. Complete instructions for making needed materials are included (volunteer helpers can make them, and they're reusable; save them so you can treat your *next* class to frog math, too). Many of the things we make (for instance, the flannel board, the place-value board, and the graphing grid) can be used for our *other* math activities, too.

In Session 1 children listen to a story called "The Lost Button" from Arnold Lobel's popular book *Frog and Toad Are Friends*. Cooperative, on-their-own play with various colorful buttons which *differ* from one another with regard to a number of attributes prepares the children during this first session for **sorting and classifying** buttons in Session 2. In Session 3 children create unique paper buttons and organize them on a class **graphing** grid. In Session 4 frogs hop back in a big way in a series of noncompetitive **estimation and counting** activities. In Sessions 5 and 6, children play two delightful frog games that develop **logical thinking skills** and introduce **probability and statistics**. All the activities are designed *to be flexible so you can adapt* them to the needs of your children.

The following activity was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FOURS AND FIVES

Cooking

Friendship Soup

Children add their own special ingredients to a tasty class soup!

Aim: Children develop a sense of community and self-esteem as they help prepare vegetables with their new classmates.

Group Size: Three to four children at a time.

Materials:

- large sheet of craft paper
- peeler
- large mixing spoon
- plastic spoons
- a can of soup stock
- plastic knives
- soup pot
- paper "hot" cups
- one vegetable from each child
- water

In Advance: Ask children to remember the times when they shared food with a friend. Then talk about the "friendship soup" the class will be making tomorrow. Explain how each child can help by bringing in a vegetable that will be part of the soup. (Let children know you wi'l bring in extra vegetables for those families who forget.) Ask children to brainstorm all the kinds of vegetables they know about. Prepare a short note to send home to families.

Warm-up: During group time, invite each child to say something about and display the vegetable(s) he or she brought in. Encourage children to make comparisons with one another's vegetables.

ACTIVITY

- Invite children to help you fill the pot with water and soup stock.
- Demonstrate the safe way to cut and peel vegetables.
- Help children prepare, cut, and peel their vegetables and put them in the pot.
- Following strict safety precautions, help children stir the cooking soup until vegetables are soft. Ask children about any changes in color, texture, and aroma.
- Serve your friendship soup with bread or crackers at snack time.

Observations:

Notice children's fine-motor abilities as they cut, peel, and stir.

Extensions:

- At group time — before cooking vegetables — place children's vegetables on a piece of craft paper in the middle of your circle. Encourage your group to think about and demonstrate the different ways these vegetables can be sorted; for example, by color, size, or shape.

Remember:

- Cooking is a sensory experience. As ingredients are being prepared, encourage lots of touching, tasting, observing, and smelling.
- It's okay if some children are not interested in eating (or even tasting!) the soup.

BOOKS

Here are some interesting books about friends and sharing.

- *The Great Flower Pie* by Andrea Di Nota (Bradbury Press)
- *Best Friends* by Myra Berry Brown (Golden Gate)
- *George and Martha* by James Marshall (Houghton Mifflin)

The following activity was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES AND SIXES

Science

An Indoor Bulb Garden

Planting bulbs is a beautiful beginning-of-year project.

Aim: Children will develop their skills in measuring, predicting, and making comparisons during this cooperative planting activity.

Group Size: Four to six children.

Materials:

- three or four paper-white narcissus or amaryllis bulbs
- pebbles
- different seeds from pea pods, grapefruits, and oranges
- a bowl
- chart paper
- yarn

In Advance: Collect and save seeds from different fruits and vegetables from snacktime. Then buy bulbs and pebbles at a garden store.

Warm-up: During a small-group time, display bulbs and seeds. Ask children to compare the seeds with one another and then the bulbs. You might ask, "How are the apple seeds the same as the orange seeds? How are the bulbs different from the seeds?" Look for similarities and differences in size, shape, and texture.

ACTIVITY

- Grow bulbs with your children by:
  - putting a layer of pebbles on the bottom of a bowl.
  - placing the bulbs on the pebbles.
  - adding more pebbles until just the top ends of the bulbs are sticking out.
  - adding enough water so that it reaches the bottom of the bulbs.
  - placing the bulbs on a sunny windowsill.

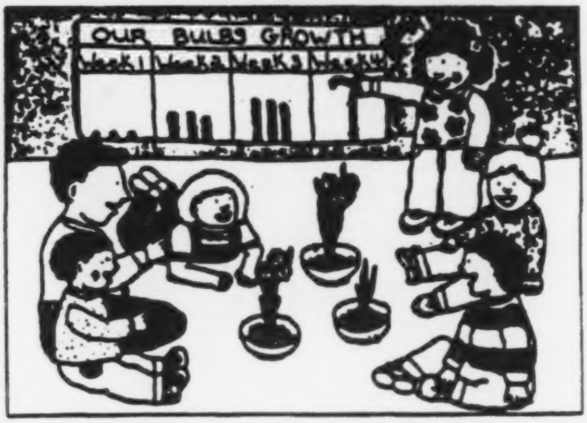
(This method of growing bulbs is especially interesting to children because they can see roots as they form. You can also grow bulbs using soil and flower pots.)

- Children can be in charge of adding enough water every day to maintain the same level.
- Record the bulbs' growth by measuring them with yarn when you start. Continue weekly saving the yarn segments until they bloom. (If you plant early in the fall, blooming should occur in about two months.)
- Attach the measured yarn segments to a large sheet of paper (in a left-to-right sequence) to make a growth chart.

Things You Might Ask:
How tall do you think the bulbs will grow? (Use pieces of yarn to record children's predictions.)

Extensions:

- Make a growth chart with a large piece of craft paper. Help children record the increases in one another's height on a monthly basis.
- Plant orange and grapefruit seeds and peas in soil placed inside recycled planters, such as yogurt containers. Keep soil moist, and watch them grow!



BOOKS

Try some other ideas in these science activity books for children.

- *Growing Up* by Alice Skelsey (Workman)
- *From Petals to Pinecones* by Catherine Cutler (Lothrop, Lee & Shepard)
- *Play with Plants* by Millicent E. Selsam (Morrow)

The following article is by Bess-Gene Holt (1992).

Science Is a Way of Life

Mary Rivkin, editor

Science with Young Children *by Bess-Gene Holt is a frequently purchased and highly respected NAEYC publication. Holt's deep understanding of children and their teachers, her delight in the natural world, and her reverence for all life combined to persuade readers that doing science is absolutely necessary and absolutely marvelous for everyone. A conserver, preserver, and nurturer by instinct and education, she saw the need for children to grow up loving themselves and their environment, to feel that the world was good and well designed. She saw the centrality of beauty in education, the beauty of butterfly wings, and the beauty of good ideas that explained things. She knew the value of joy—that what is learned in laughter and wholeheartedness is truly learned. She was as tender with teachers as with children—encouraging them to continue learning and to rid themselves of ideas and attitudes that limited their and children's understandings. The following excerpts from* Science with Young Children *express her ideas more completely.*

Why teach science?

. . . I believe it is crucial to educate children in developmentally appropriate ways, and harmful to all of us and the world we share to do otherwise. I believe science holds a special place in that process. I believe we are passing, to children, responsibility for a 21st Century Earth in shameful condition. Science and technology can only aid us if we all work at preserving, conserving, and sharing resources.

. . . Early childhood education has a fine environmental tradition. The earliest teachers of young children included daily investigations of the world as children could encounter it. Because it is based on the science of human/child development, including the biology of development, our educational heritage has respected the natural, organic being and biological function of each child. We assume each child's wholeness, each child's totality, as the being we aim to support and develop with education. We have always been intensely aware of the child's personal environment as the setting for learning.

. . . Science curriculum in early childhood education has always meant the investigation of objects, the quest for phenomena and their functions in fields and pathways, and the intimate observation of butterflies and earth movers. Some additions need to be made to the traditions of early childhood education science planning. Some new content, new experiences, and development of new strengths are in order, especially many that fall within the scope of science. I think we should be willing to rethink and eliminate some of our dearly held habits of curriculum. We should emphasize the environment and the role humans play in consuming, or protecting, the Earth's riches. Humans affect their environments, and vice versa. Each child's interactions with the world affect not only the child but the world. (pp. 132–133)

. . . Concepts of balance, harmony, cooperation, and interdependence can be found in any nature study. Teachers should make certain that these ideas are emphasized: These are ways in which *all* forms of life coexist and support each other naturally. It is an emphasis long overdue.

Science is a way of life. Its products affect our lives at every turn. Our society and the world function very differently now from a few years ago because of technological changes. We appear to have incorporated the products of science more enthusiastically than the processes. Problem-solving techniques are the basis of science. Coping with technology requires a great deal of problem solving. I advocate universal science education on the assumption that people who understand technology live with it better—and maybe longer. (p. 10)

The emotions of science are important

. . . Exploring is fun. Discovering is fun. A problem solved is fun. Laughing, squealing, joyously shared science is a goal worth seeking for yourself and for children. People learn best what they enjoy. Joy also comes through the aesthetic aspects of science. There is quiet beauty about grass in the wind, a balanced

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Mary Rivkin, Ph.D., is coordinator of early childhood education at the University of Maryland–Baltimore County and a consultant in science education.

scale, or a bird's feather. There is explosive beauty in seeing heavy bubbling clouds, light through a prism, or a group of deer leaping a fence. There is serious, stirring, breathtaking joy in watching red blend with yellow to make orange, whether it is in a sunset sky or on a child's finger painting. The growth of the human spirit is important.

. . . These early beauty-science experiences also form a basis for mature interests in science and in the arts. Certainly they can contribute to a responsible, satisfying growing-up and a lifestyle that serves oneself and the world well. As Plato said, "All philosophy begins in wonder."

. . . The clearer, more sensible, and happier science experiences and learnings are, the more likely children are to understand, cope with, and enjoy their lives in the world immediately and in the future. (pp. 12–13)

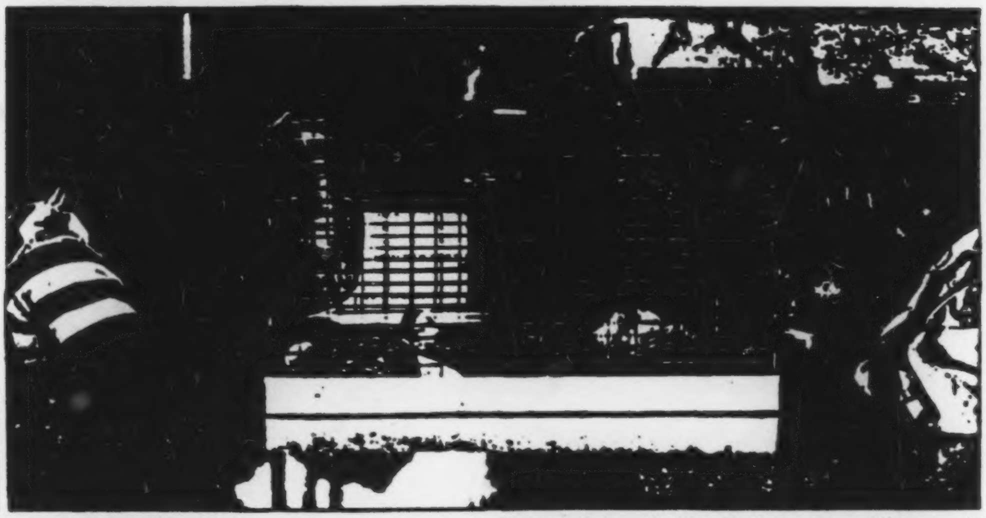
The persona of the teacher

Holt described children in detail, dwelling on their curiosity, inventiveness, persistence, fearfulness, and ability to make sense of things. She gave equal thought to the teacher's characteristics. She told teachers their areas of strength but also attended to negative attitudes, such as sexism and irrational fear. The following paragraphs reveal both her sense of urgency and her direct approach to the reader.

. . . Some attitudes in adults can certainly stop or slow down children's science inquiries. Very few young children have these obstacles in their heads. Far too many teachers do—and they can be contagious attitudes that ought to be classified as dangerous contaminants of effective science education.

Sexism in science. We should be very sensitive to establishing a nonsexist science approach for young children. Be sure all children have equal access to the science experiences you plan and provide. Encourage scientific inquiry in all children. Assume children of both sexes will be interested and ready, and that individual interests will not vary by sex. Also, see Sprung (1975) and check to see how your "hidden messages" transmit.

It is more than possible that people all along the line did not give you the same chances. If you are a woman, you may have found the biggest part of the answer to the question, "Why is science our worst area?" You may be afraid of science. Unless your own childhood experiences were truly exceptional, you were given a heavy dose of the sexist message: Women can know a little about science, but only men do it. So maybe you learned a little of the "what," although not much. You may have been told in hundreds of variations through your growing up that science was not for girls. At best, you might have heard of Madame Curie, the token woman in the history of science. But you never learned the "how" at all.



"The earliest teachers of young children," Holt wrote, "included daily investigations of the world as children could encounter it." We should continue this tradition and add a new emphasis, too: "We should emphasize the environment and the role humans play in consuming, or protecting, the Earth's riches."

Elisa Perry

"The clearer, more sensible, and happier science experiences and learnings are, the more likely children are to understand, cope with, and enjoy their lives in the world immediately and in the future."

Fear is based, in this case, on ignorance of what scientific experimentation means and of how to build it, fix it, rig it, test it, and make it work. And even if you can do all those things, can you take full credit for it? Can you be proud and satisfied without the slightest hint of feeling that you have done something not quite proper? Can you talk about it comfortably—to anyone? Or do you hide behind the ignorance that sexism builds? It is so easy to let Bill do it. And you do know how to get him to do it—that you were taught. Because you learned to behave in certain "feminine" ways, you may now find you have some specific obstacles to overcome, too—your feelings about snakes, for example, or is it mice?

. . . If you are a man, you may have another kind of problem. You, too, do not wish to be the model fulfillment of a sexist upbringing. You want to do right by children, all children. You will note the curriculum comments later suggest the best science with young children deals with the phenomena closest to them—their bodies, their food, and their clothing. No formaldehyde. No electrical transformer. Just the stuff of life. The only trouble is you were raised to feel these bread-and-shirts issues were of a woman's world. Sexism strikes again. You also may feel you have to prove a great deal more than the wisdom of the scientific method. You may have to be right. The association of authority with masculinity is our social heritage. Your struggle with yourself may be in assuming an open mind, in learning to be flexible, and in letting a little child lead you.

Some specific nature hang-ups

- *Snakes.* People who live in areas of the country also populated by copperhead, water moccasins, coral, or rattlesnakes can tell you why they are wary of these snakes. Their cautions support survival. People under these conditions learn to identify harmful snakes, know their habits and haunts, and work out ways of avoiding the snakes and protecting themselves. These people cope well with a hazard and usually teach children to do so. A person who sees a curved stick in the grass of the park and screams hysterically does not cope well with the danger that some snakes present. Once again, knowledge makes for more sensible behavior than ignorance. Certainly a shudder and groan when the word *snake* is mentioned is a habit society should no longer reward. Children should learn respect for all forms of life and should know which forms are congenial and which would threaten a human life if disturbed.
- *Rodents.* Much of the same is true here. Children need cautions about rats. Rats, especially Norway or brown rats, can be a threat to humans where they abound. They carry serious diseases. You may know this only too well and not really feel comfortable with rats in your classroom, even if they are special pets in a cage. OK; trust yourself. It makes sense. But don't generalize to gerbils, hamsters, or guinea pigs. Even mice are more nuisance than threat. It has been pointed out that if humans ate milkweed, monarch butterflies would be the enemy, too. Many creatures we have learned to fear are actually competitors for our food supply, and that is the origin of the feeling of threat. An adult's aversion to all small, furry things will not serve science well. Besides, young children really like them. Our battle should be with the sentimentalizing of these natural phenomena in children's

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BESS-GENE HOLT: I believe we are passing, to children, responsibility for a 21st Century Earth in shameful condition. Science and technology can only aid us if we all work at preserving, conserving, and sharing resources.

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literature and goods—that is not scientific, either. The realities of these forms of life are more exciting.

• *Slime, slush, and softness.* Ever stop to assess your own preferences for textures? Or how you acquired them? The soft, wet, slimy creatures of the earth rarely are teachers' favorites, thus avoidance of some fascinating forms of life can be passed from one generation to another. I have seen zealous 10-year-olds stamping out the lives of slugs, grubs, and larvae as if ridding the world of a great scourge. They do not treat wildflowers or beetles that way. How did they learn this value-laden discrimination? As with all forms of life, some of these creatures are more congenial to human priorities and purposes than others. All of them, however, play a part in the ecology of their area. All of them, from a scientific point of view, should be acceptable subjects for study. None should be mindlessly destroyed because of their textures. If a gardener destroys slugs, there should be recognition that another value system is coming into play—one in which technology plays some part—but it is not by all standards scientific. It is a value and choice, at least for the gardener.

Holt challenged prevailing ethics when they ran counter to environmentalism, as in this directive on wildflowers.

• *Propriety.* We grew up with feelings for rules, standards, or a decorum, which may have served us well. We can also catch ourselves, especially in science, having many reactions based on a code we learned when we were children. These are some of our own naive hypotheses. We have to examine our proprieties and see if they still make sense—particularly in light of ever increasing scientific knowledge and much greater environmental awareness, not to mention our increasing maturity. For example, many of us learned the hard way not to pick Grandma's garden flowers, but that wildflowers existed for little hands to uproot at will. That is a propriety. I strongly suggest that you teach and carry out a completely reversed ethic: Pick what you plant. Leave wild growth alone, especially in natural settings.

A related propriety is telling a young child, "Don't pick the lovely trillium, Carla. Let's leave it there for other people to enjoy." That may make the adult feel better, but it is not reasoning that is scientific or that teaches science. The primary reason to leave it alone is that it has a natural, biological function. Picking it interferes with that function—terminally. Nothing in nature is there for the purpose of giving human beings pleasure. Aesthetic benefits derived from other forms of life are beautiful, but incidental to the natural function of any life: to live and die in the style of its species. Any disturbance of one form of life can eventually make trouble for all forms. (pp. 102–107)

"Personal ecology"—the basis of early science education

Holt saw the teacher standing "between the great traditions of adult science and the great mysteries of children's learning" [p. 117]. To help teachers in selecting experiences to point children toward adult science, she developed the concept of "personal ecology."

. . . I propose the concept of "personal ecology" as a guide to the science experiences you choose or focus on or uncover as your curriculum content for and with children. *Personal ecology is the individual child interrelating, interweaving, and interacting with the phenomena that make up his own environment.* (p. 118)

Holt put the individual child at the center of his learning, making his daily experiences the stuff of education, and proposing that the further away from daily experience, the less comprehensible concepts would be.

. . . The *distance-from-self criterion* is the educator's gauge of the physical, cognitive, social, emotional, or cultural distance of a planned or anticipated experience from the child's own immediate daily reality. This is a criterion you can apply when you try to decide whether activities and materials are appropriate for the children you know. Figure 6 gives you a general idea of the distance-from-self criterion as I mean it.

. . . In Figure 6, the child's own self is central. The dimension radiating out in all directions represents development through time: the growth of the child's person and abilities, the accumulation of experiences as learned, and ideas, hypotheses, and concepts as constructed and organised by that child. Around the periphery of this picture are examples of the adult sciences. How does a child grow from the center outward to encompass the learnings of the entire scheme? She goes through time, accumulates and organizes into clear thinking the experiences as she grows—if the experiences are there for the having and if the thinking is encouraged.

BESS-GENE HOLT: Science is a way of doing things and solving problems. It is a style that leads a person to wonder, to seek, to discover, to know, and then to wonder anew. It is a style in which good feelings of joy, excitement, and beauty accompany these active mental and physical interactions with one's world. Not only children but adults can experience science. It is a way of life.

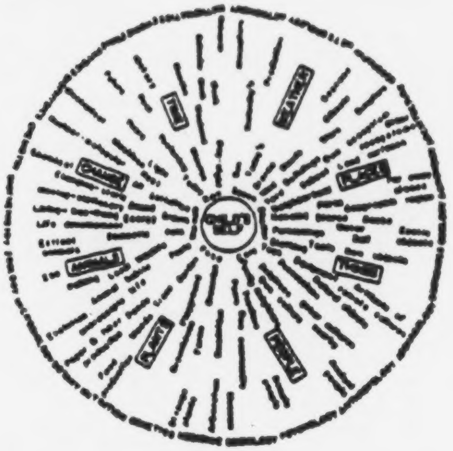

FIGURE 6.

Most young children are still fairly close to the center, as the scope of their experiences is defined by Figure 6. I have divided significant science phenomena into eight groups: people, places, time, weather, objects or things, plants, animals, and change. The groups are arbitrary, however. You know well that all of these phenomena are interrelated and meshed, that friends and yards and running movements go together depending on the time of day and weather. (p. 118)

Science helps us to really see the world

Holt was light-years away from the "science as a table with stones and leaves on it" approach. Science for her was a way of educating the whole child about the whole world for a whole lifetime and having a grand and satisfying time along the way. The last two paragraphs of Science with Young Children *summarize her view.*

. . . Science experiences add momentum to our goal of helping children understand, enjoy, and cope with their lives and their environments in the present and in the future. Science demonstrates the survival value and biological necessity of balance, harmony, interdependence, and cooperation among all the living inhabitants of the earth, both plant and animal—including human. Perhaps if human beings begin to learn this while they are very young, they will find that happiness, productive fulfillment, comfort, and survival are not mutually exclusive.

Science is a way of doing things and solving problems. It is a style that leads a person to wonder, to seek, to discover, to know, and then to wonder anew. It is a style in which good feelings of joy, excitement, and beauty accompany these active mental and physical interactions with one's world. Not only children but adults can experience science. It is a way of life. (p. 118)

The following article is by Helen H. Johnson (1994).

The Bodyworks: Inside Me—

Another Approach to Alike and Different

Helen H. Johnson

Brandi, age 4, glues loops of twine to represent the "brain" on a large piece of cardboard shaped like a head. She threads the end of the "spinal cord" through a series of macaroni "vertebrae."

Brandi comments to her teacher: "Hey, mine is just like Shane's."

Teacher: "Yes, your bodies look different on the outside, but inside your spinal cord and nerves look just alike."

Brandi pauses, looks around the classroom with her mouth open, and turns back with wide eyes and says: "Just like everyone else's?"

© Helen H. Johnson

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Four children are cutting up little pieces of construction paper "food" and placing them in small Baggie® "stomachs."

Kelly jokes with José and Aui: "I had onions for dessert, onions in ice cream."

Aui: "Yucky!"

José passes on adult warnings: "You have to chew everything into small bites so your stomach can digest it and you don't choke."

Kelly, José, and Aui put their Baggies in a basket and head for the block corner. Daisy stays at the table where she has been working for quite a long time, using her scissors to round off all the points of her small pieces. "I gotta make sure it isn't sharp, so it won't hurt my stomach."

Helen H. Johnson, M.A.T., teaches 4-year-olds and college students at Gorse Child Study Center at Mount Holyoke College in South Hadley, Massachusetts. For more information about The Bodyworks (a forthcoming book) and a free sheet of "Bodyworks Brain Bogglers," send a postcard request to the author at 506 Pine St., Amherst, MA 01002.

• • •

Speaking up at circle time, Shane: "Sometimes you could have diarrhea."

Luke: "Sometimes you could get loosey goosies in your pants. Sometimes you could get loosey goosies on your floor."

Teacher: "Yes, that can happen to anybody, children and grownups, too. Diarrhea can happen if you're sick, or if you eat too much of some kinds of food, or if you eat food that's spoiled."

Maia: "Sometimes it's not comfortable to get it out."

Stan: "When I sit on the toilet I can feel it pushing."

Shane: "Sometimes you pee and poop at the same time."

Stan: "Girls don't pee. They don't have a penis."

Teacher: "Girls do pee. Girls and boys pee through a small hole called a urethra. In boys the urethra is at the end of the penis. In girls the urethra is between their legs."

• • •

Luke: "Girls have a baby in their belly."

Teacher: "Some girls when they grow up decide to have babies. The baby grows in a special place inside the woman's body called the uterus. Girls' bodies are fancy on the inside, just like boys' bodies are fancy on the outside."

Luke: "Boys have boy bodies . . . . Boys can have a gun and big bullets!"

Teacher: "Girls can have guns, too, if they want to."

Shane: "Boys can have bigger bullets! Boys can save girls."

Teacher: "And girls can save boys, too."

Sisi: "I saved my sister when she fell off the porch."

Teacher: "And Eric saved his brother from swallowing a penny. Boys can save boys. Girls can save girls. And they can save each other. It just depends on who needs saving and who's nearby to help."

Shane: "Sometimes the mother has to go to a meeting and the dad could take care of it."

Teacher: "Yes, Shane, after the baby is born, mothers and dads both take care of it. Dads and moms are both very important."

* * *

Several children are sitting at a table attaching rubber-band "muscles" and brass paper-fastener "joints" to cardboard arm "bones."

Maia: "I know why we have arms, so we can reach things and pick things up. What if we didn't have arms?"

Luke: "Where are your muscles?"

Teacher: "Where do you think?"

Luke: "Your mouth."

Teacher: "How do you know?"

Luke: "Because you can talk."

Teacher: "Yes, my muscles help my mouth move, so I can talk. Yours do, too. We have muscles in the same places."

Luke: "Your hand is bigger. You have a thumb."

Teacher: "Grownups and children both have hands with thumbs, but they are different sizes.

Stan: "If we couldn't bend our fingers, how could we pick things up?"

Stan tries picking things up between his fingers, without using his thumb. Maia repeatedly makes her thumb and index finger meet in a circle, opening and closing the gap.

Marcus (motioning from fingertips to wrist): "Do bones go from here to here?"

Teacher: "What do you think?"

Marcus (who has just celebrated his fifth birthday): "I knew that when I was 4 years old."

Teacher: "You must have been a smart boy!"

Marcus: "I still am!" He explores his body for joints, bending his neck, shoulder, elbow, knee, ankle, wrist, fingers. He counts from the wrist up his index finger. "I have four joints on my finger. Knuckles."

Sisi is squeezing a large, red, partly inflated balloon. She squeezes and quickly releases it several times in a row. "This is what your heart does when you're scared."

Teacher: "What does it do when you're not scared?"

Sisi demonstrates by squeezing it in and out, slowly and rhythmically. "But if you run, it goes like this . . . ." She squeezes it rapidly again.

When Gabriel's mother brings him to school, she reports that he fell and scraped his arm. He had grinned at her and said: "Now I'm gonna see if my blood works, if it makes a plug for the hole. And a scab. And I gotta change my body . . . model. I gotta put a cut on the arm."

What brilliant teacher first conceived the notion of young children painting their own life-size self-portraits?

Brandi, Shane, Gabriel, Sisi, and their friends are hard at work at nursery school. They are engaged in The Bodyworks, a project that began four years ago when I woke up in the middle of the night with the answer I'd been seeking for months. I couldn't know then how significant the answer would prove to be or how many ripples of excitement, curiosity, and satisfaction it would release in 14 children, their families and friends, my teaching assistants, and me. I didn't anticipate how relevant it would become for teachers, parents, and therapists struggling to meet the developmental needs of children in their care.

The Bodyworks began with an opportunity disguised as a problem: a classroom full of anxious 4-year-olds. Six days into the school year, one of the children was suddenly hospitalized. The questions were large, with answers neither simple nor satisfying. Beneath the cognitive issues was a sea of emotions.

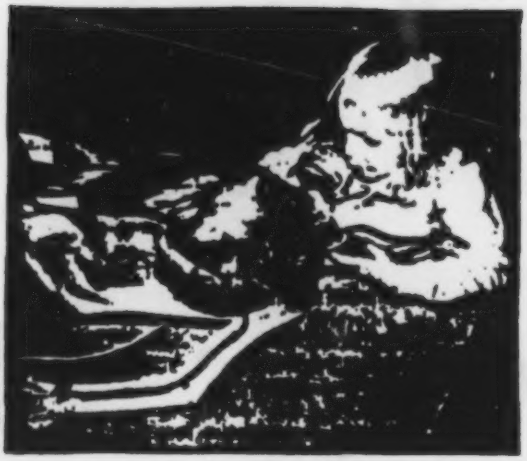
Few of the questions actually surfaced in words. They were loud in silent, sidelong looks; the extraordinary attention they paid to ordinary colds, hangnails, and nosebleeds; the hospital dramas played out with our set of small, jointed toy figures and their emergency-room props; and the selection of picture books.

Children need simple and direct answers, even when the truth is troubling. So what if no one yet wants to ask the questions out loud? There are times when children need to turn away from the search for understanding and turn back to simple immersion in experience.

As their teacher, I respected this need. At the same time, I knew that over and over each of these children would circle back to their big questions. I wanted very much to support them in that process. How could I help strengthen their vitality and their trust in the mysterious workings of life?

Intuitively, I knew that the children's own bodies—the focus of anxiety—must provide the release. My mind turned to a time-tested, body-image activity. What brilliant teacher first conceived the notion of young children painting their own life-size self-portraits? The activity never fails to capture and hold attention through all its stages: outlining oneself on butcher paper; painting in one's hair, features, and clothing; cutting out the final two-dimensional "Me." Mystery and wonder shimmer at the edges, along with delight, curiosity, and openness to concepts as well as experience.

Was there some way to take this activity further, deeper, beyond the surface "Me" to the interior core? I began to understand what I wanted to do: to help each child expand her sense of her own "insides," not only bones but flesh and blood and breath, muscle and motion, and sensation. The children needed a three-dimensional working model of the human body, however schematic. Obviously we couldn't represent the entire human body, but there had to be a way to construct the systems most relevant to a 4-year-old's



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intellectual, social, emotional, and physical development.

I hoped to launch an exploration with enough momentum to carry the children beyond our classroom hours together. At best, each child would make his own model of the body. A collective model would not meet deeper needs in the same way. I assembled a number of books and other resources for learning about the human body, but a suitable project still hovered outside my reach.

One day, I spontaneously decided to set out a new book for children to look at during activity time. It was full of flaps to open, suitable only for one careful child at a time. I put the book on a table with an adult to oversee its use. Within minutes a group of children had clustered around Claire Smallman's and Edwina Riddell's wonderful book, *Outside-In*. For a week they patiently took turns going through it, asking questions, studying some pages over and over again, kibitzing over each others' shoulders. Clearly, this book of anatomy and physiology had unlocked a door. It invited and addressed many levels of questions, beckoning the children to follow their anxious curiosity into new terrain.

Not long afterward, I woke up in the middle of the night. In my mind's eye I saw with increasing clarity the age-appropriate working model of the essential "insides." It took a few days to design the details, but the key structural elements were all there: a large paper bag "torso" suspended from the "shoulders" of a coat hanger, with cardboard "skull" and limbs stapled in place. The front panel of the paper bag was cut away to leave a three-sided container for a schematic representation of the heart, lungs, and digestive tract. On the back of the bag, the spinal cord ran up to the brain. Arms and legs were jointed. Nerves, arteries and veins, and muscles completed the body system. What about gender differences—so crucial a developmental issue for 4-year-olds? I decided to include simplified urinary and reproductive organs as well.

Successive layers of problems presented themselves and were resolved step-by-step within the simple, basic structure. To begin, there was the issue of materials. These had to be cheap, *preferably familiar, and easily replaceable.*

When I constructed a prototype, trying to imagine 4-year-olds duplicating each step, I discovered even a streamlined version would take more than an hour to make. One of my priorities is that children be involved in every stage of a process, no matter how compromised the finished product may seem from the adult perspective. I want them to know the work is their own and to be able to do it all over again, at some level, if they want to.

I try to stay relatively free during the activity period to oversee the classroom as a whole. It's essential to stay ready for the "teachable moments"—unpredictable in form and content—that arise in a carefully shaped environment. I couldn't see myself tied to a single project no matter how rich and appropriate, nor could I turn over The Bodyworks to a rotating staff of student assistants. The very quantity of materials, techniques, and concepts in the project was also daunting.

"Fit" was another primary consideration. Curriculum should match wide-ranging interests and skills so that each child feels at once competent and stimulated. I knew that the well-conceived project allows the child who is developmentally youngest to move without anxiety toward mastery of skills, while the most mature child wings beyond what is given. It is also necessary to

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keep close track of each child—pacing, redirecting, supporting her through many transitions and shifts of perspective. Additionally, "fit" is especially important when the subject matter carries heavy emotional and social charge.

For all these reasons, creating Bodyworks "insides" seemed to require a one-to-one adult–child ratio, an impossibility I thought. My intuition urged me to go forward, to make tradeoffs. I broke the project down into small bits, carefully sequenced, realizing that all children would have to complete each task before anyone progressed to the next. This approach risked fragmentation and the loss of momentum, but it allowed the whole project to continue to evolve flexibly.

As it turned out, the pragmatic decisions about methodology had far-reaching benefits. It took several days during our activity period for the whole group of children to complete each organ "system" because only one or two children and a teacher worked at The Bodyworks table at any one time. Brain, heart, lung, digestive, urinary, and reproductive tracts were color coded to make them distinct; and the elapsed time between each child's various "turns for The Bodyworks" helped further to set each organ system apart. The children's hands-on experience was repeatedly reinforced by their observation and conversation with peers, as well as the shared cumulative insights of the teaching staff—like a wave gathering energy. Parents tracked the process with enthusiasm, and the children found themselves "teaching" classroom visitors. (Ultimately, one grandfather took the finished product to show off to his pinochle cronies!) Related materials were available elsewhere in the classroom during the activity period, and there was some whole-group talking and singing at circle time; but we proceeded by a process of gradual saturation rather than dramatic immersion.

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Initially, I wasn't sure how much information the children might want or how best to present it. In fact I was not confident of my own grasp of all the systemic details, much less the expertise of my student assistants. I kept the "content" simple, prepping my staff daily with a few key concepts to be shared informally with the children. We kept reference books handy for fielding tough questions.

A pattern evolved. A teacher would take a child or two over to the completed prototype hanging in the doorway and begin talking about the bit to be covered that day. Soon they would be launched in a swift current of dialogue, gesture, and activity.

"Today, we're going to make the brain! Do you know what your brain does? . . . It gets messages and sends messages. There are lots of little pathways called nerves that run from your brain to all the other parts of your body. Here's how they work: Pretend that you put your finger on the stove. The nerves in your finger would send a message to your brain: Hot, hot, hot! Then your brain would send a message back to your finger: Move fast! Get off the stove! . . . See all the string tangled up here? That's like your brain inside your head. Look where the string goes . . . yes, down the back. That's called the spinal cord. See how it runs through the big pieces of macaroni? . . . They're bones that protect it. They're called vertebrae. . . . Feel the middle of my back . . . feel all those little bumps. Can you feel your own vertebrae if you reach your hand behind you?

Why do you think there are so many little bones instead of one big bone? . . . Let's bend over and touch the floor. Now lean way back and turn around. . . . Your back can move in lots of different directions, can't it? . . . What about your leg, the part between your knee and your foot—can it bend like your back? . . . Right, because that part of your leg is one solid piece of bone. . . .

Do you see where the string goes now? Lots of different nerves go from the spinal cord inside the vertebrae in your back to all the other parts of your body. The model only shows a few, but there are really lots more nerves inside your body. . . . Can you feel where your spinal cord ends? Some

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people call that a tailbone. Did you ever bump your tailbone? It really can hurt! See on the model that there's a round macaroni like a wheel at the end of the string? That's the tailbone. If you were a monkey or a cat, that's where your tail would be!

What will you need to make the brain and the spinal cord of your own model of your "insides"? ... Yes: string, macaroni, and tape. Look again! What's keeping the brain together? You're right—she used glue for that. ... Let's go over to the table. ... How do you think you should start? ... Good idea, you get the scissors.

... Yes, I do remember the two drawings in the *Outside-In* book of the ballerina. ... I bet you can figure out why she looked all folded up in the second picture. Here, you find the page. ... Yes! It's because the picture shows what would happen if she didn't have a backbone—if she didn't have all those little vertebrae lined up. ... Let's see if we can show that in a different way. Here's a tissue. Can you make it stand up by itself? What if you put it on top of this pencil? The pencil holds up the tissue just as your backbone holds up your skin. ...

Look over on the shelf. Do you see that package of x-rays? ... Can you find the one that shows the vertebrae? ... Good work! Where do you think the brain is? ... What about the spinal cord? ... When your brother broke his arm, did you see the x-rays? ..."

This blend of activity, conversation, and "research" wove through each child's construction segment. I have rarely seen children so deeply engaged, so open, so absorbent. It was clear that our project was a perfect "fit" for this group of 4-year-olds; in fact, the process seemed nearly organic. The Bodyworks stretched out for almost two months, firing the development of children and adults alike, while traditional interest areas flourished alongside.

If we recognize children as budding scientists, actively exploring themselves and their environment, we can appreciate the preschool classroom as an especially well-equipped laboratory for their experiments with the sense of self. The young child's experience has led him to infer that there is more to his body/self than can be seen. He knows that his heart beats, breath goes in and out, wastes emerge, blood comes through broken skin, boys' and girls' bodies look different. He wants to understand why these things happen, how he, him "self" "happens."

Curriculum should match wide-ranging interests and skills so that each child feels at once competent and stimulated.

In building a model of her "insides," she delightedly expands her sense of her own body's power: the power to transform food into energy and then into waste, to pump blood through a web of tiny tubes, to fill and empty her lungs, to send and receive messages, to throw off dead skin and grow it new, to keep a place for a baby to grow perhaps, to open and close passageways, to mend the broken bone and the torn muscle. Her sense of connectedness between her infant self, her child self, and her adult self deepens. As the child's sense of her own individual inner physical self enlarges, so does her sense of belonging among others who share the same wondrous powers. Her awareness is strengthened by the glimpse of the common "insides" beneath the unique "outsides." Surface differences—size, age, ability, race, gender—dwindle in significance.

The Bodyworks met the children where they were—physically, intellectually, socially, emotionally—and helped them move joyfully along the spiral of self-knowledge. The project grew out of specific and unusual needs, but it struck chords resonating in all young children. It affirmed for them experientially what Mister Rogers's wonderful song[*] promises:

"Boys are fancy on the outside,
Girls are fancy on the inside ....
I know you're a special person,
And I like your ins and outsides ....
Everybody's fancy, everybody's fine,
Your body's fancy and so is mine."

Initially, I wasn't sure how much information the children might want or how best to present it. In fact I was not confident of my own grasp of all the systemic details, much less the expertise of my student assistants. I kept the "content" simple, prepping my staff daily with a few key concepts to be shared informally with the children. We kept reference books handy for fielding tough questions.

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The Bodyworks affirmed the validity of the problem-solving approach to early childhood education. The teachers had accompanied the children on a voyage of mutual discovery. It was a magic moment when the children saw their life-size self-portraits hanging up with the "insides" attached. In making models of their bodies, they had shaped a new and life-giving sense of the self. It had been very hard work. It was worth it. They could hardly wait to take their Bodyworks home.

That was the first year. The news traveled quickly. I was urged by teachers, parents, and therapists to put together a kind of "recipe book" so that they could try The Bodyworks on their own. The second year, as I developed the curriculum outline, I realized that it would take more than a recipe book to prepare others to adapt The Bodyworks to their own settings. In creating the project, I had done a great deal of thinking, which was crucial to using The Bodyworks appropriately.

It is not simply a matter of gathering up a few paper bags and jumping in, as one young teacher discovered the hard way. On a brief visit to our school, she got excited on seeing The Bodyworks in progress. She checked out a body book from the children's section of the library, assembled a box of odds and ends, improvised a model of her own, and took it into her day care group of older 3s, young 4s, and an occasional 5-year-old. Within days the children were busily cutting and gluing; the parents were curious; the questions were flying thick and fast; and she was in way over her head.

She hadn't considered what each material suggests about the body function being represented. She had chosen Styrofoam® "noodles" for the brain; they looked a bit like illustrations of the cerebellum, but they didn't embody the concept of "roads" for brain messages to travel on through the body. She hadn't sequenced the stages of the project, so the children were confusing parts of different systems. She hadn't anticipated so many challenges related to "poops" and "babies," or figured out how to respond appropriately to children at such different stages in development, or to parents' concerns. Frantic, she called me. Together we planned how she could bring the project to a speedy close as tidily as possible, and I promised she would have the first draft of *The Bodyworks* manuscript!

Five years later—after five more groups of preschoolers, their families, friends, and fascinated observers have put the project to the test—*The Bodyworks* manuscript is ready. It's clearer than ever to my colleagues and me that children's relationships to their own bodies are a powerful hidden core curriculum, from early childhood through the school years. *The Bodyworks* will help teachers, therapists, and parents respond to the questions children of all ages are asking in words and behavior. It helps children and adults honor the shared humanity beneath differences in age, size, ability, class, race, and culture. Most importantly, it reveals and celebrates the web of life that binds all species together. *The Bodyworks* becomes a doorway to what Rachel Carson (1956) called "the sense of wonder."

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The following article is by Polly Greenberg (1993).

Ideas That Work With Young Children

How and Why To Teach All Aspects of Preschool and Kindergarten Math Naturally, Democratically, and Effectively (For Teachers Who Don't Believe in Academic Programs, Who Do Believe in Educational Excellence, and Who Find Math Boring to the Max)—Part 1

Polly Greenberg

Note: Part 2 of this math series focuses on sets—classifying, comparing, matching, adding, subtracting—especially as children encounter them in play settings and with coins. Part 3 is about learning spatial relations and geometry, especially through block building and woodworking. Part 4 focuses on sequences—patterns, arranging objects by size, and time—and measurement, particularly as children cook and play with water and sand.

QUESTION: I am really confused! I am trying to add ideas I read (and absolutely agree with!) about the importance of contributing to character development and moral development, and *democratic* character development; and the importance of discovery learning and thinking skills, and motivation-to-like-learning in my four- and five-year-old mixed age group. But, the director in this preschool wants heavy emphasis on academic learning, especially math and reading. In my undergraduate teacher education, I thought I was taught that four- and five-year-olds learn all the math they need as they play on their own. I used to teach that way, but I, too, feel strongly about educational excellence. I myself now think I should be doing more than I did before about math. I have several problems, however. First, I don't see how to add more and more major strands of curriculum to the day. Moral and democratic character development, discovery learning opportunities, and other concepts are more important to me than math is. If I'm going to add curriculum, it's going to be that sort of thing. I can't seem to get it all together.

Math is my worst problem. I teach every lesson I'm supposed to, and give every assignment I'm supposed to—most of them seatwork following demonstrations. But, I find math boring to the max—that is my second problem—and I see that the children do, too. I am a math mutilate—I got ninth percentile on the math college boards, meaning that 91% of all college-bound high school graduates knew more math than I did. Through years of intermittent independent study, I have achieved the third grade math level. How can I be a good math teacher? How do teachers get it all together? I think the director would allow me to teach math, and all the rest of it, the best way if I could figure out what the best way *is* and *how to do it that way.*

Luckily for parents, teachers, and other caregivers, a child's character (including moral and ethical behavior), motivation to learn, personality (including interests), and mental development (including intellectual understanding of the many kinds that constitute readiness for learning "the next thing" in each curriculum area) are formed in the process of her various interpersonal relationships and activities. Character and personality development, a democratic style of working with others, and so on, are not separate entities, apart from the young child's family life and her life in whatever educare or kindergarten setting she spends her days. Mental development results automatically from the normally developing child's maturation, but also from the enthusiasms, example, expectations, individually challenging questions and comments, and experiences unintentionally or intentionally provided by the adults with whom the child is most emotionally, socially, and intellectually involved—her parents and other family members, her other major caregivers and teachers, and any additional significant others in her life. Intelligence develops faster and farther by being actively used. Children's mental development is greater if their minds are appropriately stimulated. As we proceed in the next few pages to think about how a pretty good math program—including all streams of mathematical learning *usually* included in good pre-k and kindergarten math programs—could evolve in your classroom, we can illustrate how "democratic character" and other desired characteristics could be promoted simultaneously.

Let's face it, you're not alone; *many* teachers don't like math. Many teachers don't like reading, either; they don't read in their spare time. Yet we would probably all agree that it's every early childhood educator's duty to try to instill love of stories and a variety of other "readinesses to read" in the young children we work with. Isn't the same true of math? It's not a matter of whether *we* think reading or math is important. It's a matter of giving each child a fair start in case *he* thinks so.

If encouraging each child to be successful in math is one of your goals, you will logically

- become alert to, and *show* a (genuine or simulated) lively and daily interest in the natural math that surrounds us as we go through the day with children (in other words, show some *enthusiasm*, and set an *example* of being interested in math concepts);
- expect that almost every child will become interested in mathematical thinking, and will be able to develop in that dimension as in others, although some children will take more delight in the subject than others;

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- become a "take-a-minute-for-math" teacher—every day add a few math moments where you see opportunities;
- provide a wealth of math-related and math-rich experiences for each child to encounter—books, brain teasers, discussions—that children find intriguing—that grab their minds—that cause them to think—that *motivate* them; and
- speculate in a light, playful way (not like an interrogator) when a math moment pops up:

"I wonder what would happen if . . . ."

"What if we . . . ."

"Is there another way to do that?"

"Does everybody agree that this is the best way to do it?"

Obviously, having parents or other beloveds who are mathematically inclined people and who saturate their child's life with fun math; and having teachers who find math fascinating, have been well educated in it, and know how to introduce young children to age-appropriate math concepts is what will best stimulate a young child's development and learning in this subject. Most children, however, don't have parents and/or teachers who are mad about math, and you've already said math doesn't turn you on—in fact, that you find it "boring to the max"—so let's start there, where you and many of the rest of us are.

Luckily, even teachers who are math mutilates can learn enough about math *and enough about young children*—if they observe and challenge each individual—to become more than satisfactory teachers of mathematics.

All of the general principles of excellence in teaching young children apply to teaching math, too. As a start, we need to apply each of them:

1. Get to know each child as an individual and develop an authentic personal friendship with each one, regardless of race, religion, unattractive appearance or personality, socioeconomic status, learning difficulties, etc.
2. Prepare a classroom bursting with (math) learning opportunities and a schedule permitting children to move freely and engage in whatever appeals to them with hour-long or two-hour blocks of time for self-propelled learning through play and projects.
3. Act on the fact that a child learns best by coming upon a problem or realizing a need during meaningful, move-around activities—daily living, play, or interpersonal activities—and by receiving assistance from an adult—as little assistance as is needed to enable her to discover a solution or remedy for her problem.

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4. Ensure that during most of the time your children are with you, they are moving and doing real things that engage their minds, not sitting and doing paperwork. This includes engaging in *real* math things, not marking worksheets.
5. Circulate, facilitating social relationships, literacy, math, science, social studies, and the arts as you move from activity area to activity area where books, toys, props, materials, supplies, equipment, and temptations designed to promote involvement in these "subjects" are invitingly displayed. Join the activity and converse with children.
6. Extend an activity to a new frontier for a child, whenever you sense that a teaching moment has evidenced itself.
7. Weave math and literacy skills and concepts into almost every area and activity in the room.
8. Schedule yourself, usually not children: Spend 10 minutes at the language arts learning center taking dictation, helping children spell words, playing a "reading readiness" game. Circulate. Spend the next 10 minutes in the math manipulatives area: "Who wants to play a game with me, I need three people so I can play this game?" This will be a small group, math learning experience. Circulate. Spend 10 minutes explaining a self-serve activity at the science table so children can do it on their own. And so on.

Do you have a print-rich classroom? In the same way, we can saturate our classrooms with math for children to encounter every time they turn around. Do you have a math-rich classroom?

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Excellent education for three-, four-, five-, and six-year-olds involves very little if any *instruction*—seating the class, talking to the whole group, trying to get everyone to sit still and listen, telling (lecturing), and asking questions in order to hear the "right" answer. This type of teaching is *authoritarian, not democratic*. The teacher plans, thinks, and controls; the child is passive, a recipient, and obedient (or soon finds herself humiliated in the time-out chair where she misses the "lesson" altogether). Schools too often teach obedience and "right" answers. In doing so, they unwittingly prevent the development of thinking skills and self-discipline. When teachers control through the use of the time-out chair, gold stars, and other rewards and punishments, they are not using or modeling democratic practices. Nor are they using the most effective educational methods.

Preschool and Kindergarten Math Skills

In high-quality *progressive schools* since the 1920s—the *British Infant School* model popular in the United States in the 1960s and 70s—in what are currently called *constructivist programs*, and in the top of the crop of *NAEYC-accredited developmentally appropriate programs*, children learn motivation to master math, enjoyment of math—reasoning, relationships, and problem solving—math literacy, and computational competence through immersion in mathematical concepts emerging from and mixed into all aspects of everyday living, play, and projects, so *math is meaningful and useful to them*. Observant teachers introduce all concepts and skills found in math scope and sequence lists, but *as needed*; they do not unfurl a step-by-step math curriculum.

Math activities grounded in children's experience enhance interest in the solution, increase attention to the details of mathematical approaches, and lead to the generalization of concepts and procedures (Northeast Foundation for Children, 1991, p. 43).

A meticulously sequenced set of lessons is the opposite of an approach emphasizing responding to the child's immediate need. Stated one way or another, these are the topics included in most pre-k and kindergarten math programs. The goal is to create conceptual foundations, critical thinking skills, and math learning motivation for future success in math.

Reasoning and problem solving: Applying math skills to real-life situations.

One-to-one number correspondence: Knowing that one number (speaking of numbers from 1–20) means one object in real-life situations and in games.

Recognizing and writing numerals 0–20: Being able to read and write numerals (although some may be written backwards).

Communicating: Being able to share, take turns, discuss, and listen to possible solutions to problems, demonstrate thinking by summarizing it so others can understand it through drawing, making and reading graphs, or explaining it in words, and by recording math-related classroom happenings.

Sets, classifying, comparing, and matching: Being able to sort people, objects, events, and pictures into groups according to color, shape, size, sequence, and eventually number, and to compare the sets to determine more than, less than, and the same as (equivalency).

Whole number operations: Applying the simplest adding, subtracting and dividing skills in real-life situations; using real-life objects or math manipulatives to join or separate sets.

Spatial relations, shapes, and geometry: Knowledge of spatial relations and vocabulary to describe it, familiarity with two- and three-dimensional shapes.

Sequences: Ability to create and identify patterns, arrange objects by size, understand time sequences in daily life (schedules, basics about clocks, calendars, and seasons).

Measurement: Length, weight, area, quantity, capacity, and time estimation and verification.

For John Dewey, the goal of education is to enable the individual to contribute to the well-being of the group and to receive, in return, its good will and its resources. To Dewey, the purpose of developing uniqueness (distinctive self, abilities, individuality) is to become *fit* to *function* in a specialized way that, while bringing out the best in the individual, is useful to the group. For Dewey, self-actualization is a goal, and the reason for striving to reach this goal is to be able to provide an individually, personally suitable service to the "social whole" (group). Self-esteem and self-discipline result from and are strengthened by this emphasis. For Jean Piaget, the aim of education is the child's moral, social, and intellectual autonomy. Constance Kamii, a leading proponent of Piagetian education, including *math* education, explains that math, "as well as every other subject, must be taught in the context of this broad objective." Kamii writes, "Some first graders honestly believe that 5 + 5 = 10, but others only recite these numbers because they are told to. Autonomy as the aim of education implies that children must not be made to say things they do not honestly believe" (Kamii, 1982, p. 21).

Excellent education for three-, four-, five-, and six-year-olds originates, most of the time, from what a child is doing—the teacher helps the child build a brief or prolonged learning experience from that point of departure. The teacher provides the *scaffolding* so the child can construct new understandings (Vygotsky, 1986). Less frequently, but from time to time throughout the day, the teacher offers a *prepared* learning experience (often a *math* learning experience), but it's *invitational*—anyone who chooses to become involved does. The teacher works hard to lure children who seldom or never respond to her invitations, resorting at least once each week if all else fails, to: "Kim, Conway, Georgia, and Jack, it's your turn to play this game with me." After all, being wanted and sought after is good for children, too! And the hope is that by doing a good enough job, the teachers can make math sufficiently interesting so that these children, like the others, will eagerly take up the teacher's invitation next time.

Excellent teaching can be thought of as a square. Think math in this case!

Procurement and management of appropriate materials; management of content offerings, inviting opportunities and choices *(think math).*

Knowledge of the nature of children in this age range—their emotional, social, physical, and intellectual needs, and their interests *(think math).*

Knowledge of the basic skills and concepts to be developed *(think math)*, of the process of spotting possible teaching moments *(think math)*, of how to converse with children, and of how to pose challenging questions *(think math).*

Relationship with and knowledge of the individual child *(think math).*

The emergence of concepts about counting, numbers, and groups of things (sets)

Although many parents, teachers, and other caregivers think that the most important and impressive way to begin a child's mathematics education is to teach her to count to 10, 20, or 50, that's actually putting the cart before the horse. The three most important things about counting cannot be understood without a great deal of practical experience, and a great deal of thought-provoking conversation *during* each experience *enhances* it.

For counting to mean anything, and for it to serve as a solid foundation from which to build understanding of addition and subtraction, a child must understand

1. one-to-one correspondence—if you count another number, you have to touch another object; you can't skip over any objects, and you can't say the same number name twice—each number name means another object;
2. the farther a number is from the beginning of the counting, the bigger it is (this is the number's *quantitative significance*); and
3. any number has a relationship to its neighbor numbers—the one just below it and the one just above it (this is its ordinal relationship).

In their haste to teach counting, many adults neglect to teach each number up to 10 in connection with actual objects or people, each number up to 10 in relation to one, and each number up to 10 in relation to the number amounts next to it. *As all three of these concepts are very difficult for preschool and kindergarten children to grasp,* those who want to help them mathematically must spend a great deal of time giving each child concrete opportunities and verbal prompts such as open-ended questions via which they can construct comprehension. Much of this can be accomplished as children

- play freely;
- go about the activities of daily life;
- engage in other curriculum components *(music and movement, or story time, for example);*
- become embroiled in a unit organized around any typical early childhood education theme (family, transportation, community); and
- play independently, with friends, or with a teacher at a richly stocked math center.

* * *

Five-year-old Juan is working on 50-piece puzzle. He loves puzzles and is very good at them. Fortunately for him, his teacher noticed that this individual child was bored by even the hardest 20- and 24-piece wooden puzzles in her classroom, and brought in a cardboard jigsaw puzzle for him from her home. Because he has become a bit frustrated, the teacher has stopped in her rounds of the room—observing, commenting, assisting the learning of individual children as she goes—and is helping him.

"I see that the boy in the puzzle has on a red shirt. Do you think that these other red pieces could be part of his shirt?"

"Yeah," Juan agrees.

Starting to push red pieces toward Juan, the teacher says, "Let's see how many more red pieces there are to try to fit in there where his shirt should be."

Juan counts quickly and carelessly, missing one. He says there are seven. Sometimes a child's finger flies faster than his words or his words hurry on ahead of his finger.

"Are you sure?" the teacher responds doubtfully. "Better check. You can touch each red piece as you count, or pick up each one as you count it and put all the red pieces near you."

Soon Juan discovers that there are eight.

* * *

Four-year-old Dwayne angrily tells Danielle that she did *not* take "the mostest" giant steps because "the mostest of 13 and 14 is 14." Danielle, whose parents have drilled her in rote counting and are very proud that she can count to 50, but who understands very little about math, insists that "13 is a big number." Sauntering casually to the scene, the teacher says,

"Let's try to find out which number is more giant steps than the other. *How can we find out?*"

The teacher tries to get Juan to come up with a proposal, but he doesn't, so the teacher says, "Together, each of you take one giant step, another giant step—that's *two* giant steps—now another step—that's *three* giant steps," (and so on to 13).

"Now you both took 13 giant steps, and Juan—only Juan—takes one more step, another step, 14 steps!"

"Who took the most steps? Which number is more, 13 or 14?"

It would have been quicker for the teacher to have stepped in and said, "14 is more than 13." However, this then would not have been a discovery math moment. It would have been better if Juan had thought of a way to solve this "math" problem, but he didn't.

* * *

Three-and-a-half-year-old Melanie is methodically moving her dolls to the left, saying, "one, two, three. . . ." Her

Young children love to think and figure things out—reason. They do it all day. Math is about thinking, figuring things out, and reasoning.

teacher, who has come by invitation "to eat ice cream," points to the second doll and says, "Is this doll more than one doll?"

Melanie says, "No, she's just one doll, but with that doll she's two."

The teacher says, "That's true. And are these two as many as all three?"

"No," says Melanie, "Three is the most of my dolls. Two is less than my most and this one is the less-est."

"That's right," the teacher says, "three is the biggest amount you have; two is less than three; and one is the smallest number, it's the least amount."

As these three examples show, conversation about concrete experience to encourage a child's thinking is an essential ingredient of educational excellence. The skilled teacher gently asks intelligent questions and encourages fruitful mistakes.

Reeling off one, two, three, etc., etc., etc. is hard for a young child because it's hard not to forget any of these numbers' *names*, and it's hard to remember to say them in a specific order. But, this type of rote memorization is easy compared to understanding all the strange things about counting. For example, after you've named each number in a group of eight, you have this odd situation: Eight is the name of the eighth object, but it's also the name of the whole group—it's a group of eight. Moreover, numbers have this bewildering habit of suddenly changing their names: The three-year-old child has just finished counting one, two, three, four grapes. She eats one. "*Now* how many do you have?" the teacher asks. "Two, three, four," the child answers, poking each grape, pleased as punch. To her, two, three, and four are the *names* of the grapes she hasn't yet popped into her mouth. Only through a great deal of doing and discussing things that involve touchable math experiences do young children begin to clarify these confusions in their minds.

Teaching one-to-one correspondence

Most three-year-old children understand singular and plural and groups of things (sets) better than they understand one-to-one correspondence and accurate counting. If we could, we should really further develop three-year-olds' understanding of sets *before* introducing them to counting (assigning number words to things); it's children's interest in comparing sets (more crackers than, less crackers than, the same amount of crackers as) that stimulates interest in learning to count elements to ascertain "the answer." However, in the real world, threes come to us with language, and this includes number words; also threes come to us having been "taught" to count (faultily and without much comprehension). Nonetheless, because the concept of a set is the basis of other mathematical concepts, the focus of our work with three-year-olds should be on developing

- the idea of and ability to create sets (of blocks, sand toys, balls, fish in the tank, pots of flowers on the window sill, nesting cups, rings for the spindle, and so on);
- the ability to compare whether sets have an equal or unequal number of elements; and
- the ability to group sets according to different attributes (shape, color, etc.).

Children come to us "counting." Though from a mathematician's perspective we should probably teach sets before one-to-one correspondence, *teachers* have to do the best they can with what comes to school. (Part 2 of this "set" of articles is about sets of things.) We can't ignore the facts that children count, that parents push counting. We can work with parents to help them understand how children *really* learn math, and we can help children understand the meaning behind counting. At a very early age, even as toddlers, children accompany many of the motor and play activities they engage in with counting. They initiate the counting as they play. They may count chaotically, or sequentially but skipping certain numbers. Many three-year-olds do this too, as do some fours and a few fives. They're emulating older children and adults, which is a good thing—it shows that they are motivated to communicate and to do as "those who know" do—but they aren't learning the meaning of number. We can help these children gradually understand what numbers mean by occasionally, smilingly entering the episode for a *few* seconds to make the counting concrete and correct. We touch one, two, three objects as the child chants the number names—the adult touches as many objects as the child is saying numbers. Perhaps the adult playfully repeats this lesson in one-to-one correspondence once or twice—and then retreats. A brief, playful intervention *occasionally* (no more than a few times a week per child) can be helpful; frequent interruptions and number instruction are *not* helpful. Drilling on skills is neither thrilling nor effective.

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Learning one-to-one correspondence and counting through motor activity during indoor play, outdoor play, transitions and daily living activities, various curriculum components, theme-based units, and math-center activities

We can find many moments during a week—during indoor or outdoor play, during daily transition times when we're gathering to go somewhere, or during daily curricular activities such as music and movement time—to literally *stamp* or clap one-to-one correspondence into the child's mind through motor activity: Stamp your feet five times saying, "One, two, three, four, five!" or clap or wave while counting your claps or waves. The unconscious pedagogy beneath the common practice of playing rhythmic counting games with young children is correct—*they learn* (the meaning of counting like everything else) *through doing with their bodies*. Use only one, two, three, and four with your average three-year-olds; stay at 10 and lower with typical fours; and don't exceed 20 with five-and-a-halfs, unless you're working with a mathematically exceptional child.

Motor activity with counting during indoor play. Three children are playing frog family in the dramatic play area, which is an elaborated version of the housekeeping area that merges into the block area to minimize self-imposed gender stereotyping. Holding laminated frog pictures stapled to sticks as props, children hop, jump, give each other instructions about plot; they weave a dramatic story. "Here comes another frog," laughs the teacher, grabbing an extra frog prop for herself and jumping toward the children. "This frog jumps three jumps—jump, jump, jump!"

Knowing that a good game for imprinting one-to-one correspondence into a child's mind is to invite him to

The focus of this article is on one-to-one correspondence and counting. Include lots of muscle math in your daily program. What can children do with their bodies while counting?

play "Jump Jump," the teacher inserts a slight, brief tangent into the dramatic play. She asks one of the boys to "Jump four times and count each jump." If he jumps too few or too many times, which he may do, she asks him to try again. Then it's *his* turn to give the *teacher* directions; children become very involved when they (for once!) get a chance to "boss" adults. "*You* be the leader frog. How many times should *I* jump?" says the teacher. Whenever any variation of this "one-number-to-one-motion" activity can be done as an extension of something children are doing anyway, a natural mini-math lesson can happen. "Touch your knees three times"; "clap high over your head six times"; and so it goes. It's best to play this game with one child at a time, or with only a few children. If a large group plays, you can't ensure that the child is saying a number for every action and creating an action for every number, and this *is* after all, a laughing, bouncing math lesson. Because, in this case, the teacher inserted this activity into the children's dramatic play, she should bring the play back to where it was before she intervened.

If a child has trouble getting this game right, confine yourself to lower numbers. If children are very good at the game, or if your children are *primary* children, go to higher and higher numbers. This is a great game to introduce during transition times when everybody is waiting around.

What large-muscle activities occur or could occur in your classroom? Do you have a loft with a ladder? Each child can sometimes count each rung as her legs go up or down it. Do you have a gym mat? Each child can occasionally count somersaults or leg lifts. Do you have a balance beam? From time to time, each child can count his steps as he does his balancing act. Many developmentally appropriate preschools and kindergartens have created large-muscle activity areas in their classrooms. If you don't have one, you may want to establish one. Do you play *Duck, Duck, Goose* with your group? Make sure that each time the child says "duck," he *touches* a child on the head.

Motor activity with counting during outdoor play. Assess the equipment and activity in your play yard in terms of "muscle math." What do children do with their bodies that could be counted, and thus could become a spontaneous lesson in one-to-one correspondence? (One time down the slide equals "One"; another time down the slide for the same child equals "Two!"; and on and on. One broad jump into the sandbox equals "One jumper!"; a broad jump into the sandbox for a playmate equals "Two jumpers!" etc.)

"Hey! Who can take seven steps on this low wall and then jump down?"

"How many times can you run from this side of the playground to that side, and back again?"

"You can skip! Super! Let's count your skips."

"Who wants to jump over this stick I'm holding? How many jumps will you jump?"

"Who wants to play trash can basketball? Each person gets to make four baskets and then it's the next child's turn."

"Here's a ball for each pair of children who wants to play. How many times can you roll it back and forth between you?"

"Look what *I* can do, can you do it too? I beat, beat, beat with my feet, feet, feet (three times, see?). I pound, pound, pound with my hands on the ground. Can you do that?"

Count by twos: Let each of four children choose a partner. Everyone says, "Two, four, six, eight! Who do we appreciate?" As each number is said, another pair of children runs from there to here. Then everyone chants each child's name as he or she jumps one jump, creating a popcorn popping effect.

The best early childhood teachers teach largely through playing purposefully with children.

Motor activity with counting during transition times and daily living. Several times a day, as children enter the classroom from home, outdoor playtime, or a field trip, they go to their lockers. What a perfect time for a few math minutes! As we supervise the area anyway, ensuring that coats are properly hung up and boots are neatly stowed, how easy it is to ask,

"Han, how many lockers for coats and jackets do we *have*, can you count them for us?"

"Jackie, how many lockers *have* a jacket or coat in them? How many don't; can you check and find out?"

"Millie, how many boot cubbies do you see? Can you tell us *if* every locker has a boot cubby beneath it, or only *some*? How can you be sure?"

"Patsy, can you count all these boots? My, what a lot of boots!"

"Omara, how many *pairs* of boots are here today? Does each boot have a *partner*?"

"Eduardo, how many small cubbies can you count above the large lockers—the cubbies for lunch boxes and stuff? Does every person's locker have a little cubby above it?" or

"Tony, how many lunch boxes are in their cubbies; how many lunch *bags* (or mittens, toys, etc.) are here?"

In doing something as simple as this, you've given seven children individual attention; an opportunity to succeed (even small successes boost self-esteem); a discovery learning lesson in one-to-one correspondence and counting in which children move, do, and thereby involve their *bodies* in learning; a discovery learning lesson in one aspect of subtraction (the missing addend—"How many don't?"); a discovery learning lesson about the meaning of pairs and counting by twos; a small group experience; an opportunity to share information and contribute to the group (which is a democratic practice); and a chance to develop self-discipline (putting away one's own things). Although here the *teacher* is generating the "math problems"—and ideally they arise from a task a *child* is initiating—there is still value in what she is doing, as long as the children are enjoying it, because she is exhibiting enthusiasm for math and is encouraging children to see mathematics all around in their everyday life.

In many classrooms, the next thing a child does after having been individu-

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ally welcomed at the door, and after having stored his coat and personal things in his cubby, is to go to the attendance chart, locate his name card from a box full of name cards, match it to his name on a chart-size class list, and pop it in the pocket opposite his name. Here's another possibility for a short but natural math lesson for six or seven children several times each week!

> "That's right, Marcus, that's where your name goes. Can you find out how many children are here already? Can you find out how many are *not* here yet?"

You're asking each child to problem solve as well as to count. The numbers of people who have arrived and therefore the number who "aren't here yet" keep changing, so each child gets a new math problem. Again, you are meeting many of your objectives, including math and character development objectives—that is, each individual is being expected to be aware of and to take responsibility for knowledge about the whole classroom community. Later, at group meeting and planning time, a child might be asked to go over to the chart and "find out for us how many children are in this class, how many are here today, and how many are absent?"

As children spontaneously branch off in different directions, they go to interest areas that interest *them* as individuals. (A learning area that does *not* interest an individual isn't an interest area to him, therefore is not very educational.) There, children encounter signs with the numeral, the number word, and a picture of the *number* of people which that specific learning center can accommodate: Perhaps five in the block area, four in the adjoining dramatic play area, four in the art area, two more at the double easel, four on the rug or at the table where language arts games are stored and used, four in the math games and manipulatives learning area, four in the book nook, etc. Each child is learning to use math as part of her life as she counts or guesstimates (estimating is another math skill we want to foster) the number of children already at play in the area—or in the crowd wanting to be there—or adds her name to the waiting list of people who want a turn in the area and counts how many names are before or after hers. We want children to learn to recognize numerals and number words, and to write them—but in meaningful contexts, not in workbooks. While using these classroom learning centers, the child is practicing self-management (self-discipline); she is participating in classroom management; and she is engaged in a move-around math minute.

The best early childhood teachers teach largely through playing purposefully with children.

After washing their hands, the children whose week it is to prepare snack have the fine motor skill one-to-one correspondence math task of counting out enough carrot and celery sticks, or rye and whole wheat crackers, so each child in the group will get one of each, or two of one. If the counters find that more of anything they're serving is needed, they have the additional math task of determining how many more and counting them out. The servers may pass the serving dishes, or may place them on a table from which classmates may help themselves during free-play time. Some programs seat and serve children several times a week and offer self-service on the other days. In either case, snackers should have a choice: Two carrots, two celery sticks, or one of each? "Plus" (we use the math term): Two rye crackers, two whole wheat crackers, or one of each? After all children have chosen their refreshments, we can pose questions to provoke mathematical thinking.

> "Let's have all children who chose *two* carrots put their arms high up in the air." (We count by twos and explain what we're doing.)
>
> "Now let's have all children who chose one carrot put their arms up high in the air." (We count by ones and explain what we're doing. And so on.)

Extend this learning of math through snack-related activities. For about $20, buy a white vinyl graphing mat with 4" x 10" squares. Draw or cut from magazines, and laminate, enough bananas, apples, oranges, carrots, etc. for each child to place one of these symbols of what he selected for his snack on the grid in the column labeled with a banana picture, or an apple picture, etc. You're encouraging children to classify, compare, and graph *as well as* count. You can encourage children to communicate many other types of interesting classroom community information by means of graphing—how many teeth each child has shed, starting with zero, and whatever else you want.

Encourage children, one child at a time, to count the things and the people in their daily lives on and off throughout each day, almost always touching each thing as its number name is said. Children can count and hand out boxes of markers and crayons, count and pass out napmats and blankets, count permission slips for field trips and figure out how many children still need to bring them in, and on and on. We must assume that our children are intelligent people and allow them to participate more actively in classroom management chores. Encouraging each child to make as much of a contribution to the group as possible is an essential characteristic of democratic teaching.

> "Everybody in our group has hair. In that way we are all alike. But does everybody have the same color hair?"
>
> "Right, they don't. Let's count how many have . . . ."

And of course teachers are always looking for ways to entice children to put away the toys after playtime! Sometimes you can use a one-to-one correspondence lesson as your motivator:

> "Who can put away four blocks?"
>
> "Who can put away six puzzle pieces in their puzzle?"
>
> "Who can put away five little cars?"
>
> "Who can put away three dress-up dresses?"
>
> "Who can put away seven stacking cups?"

Best of all, encourage the *child* to state the number of objects he's putting away. Be sure to verify all counting.

Motor activity with counting during various curriculum components. For example, the music and musical games component of a program for preschool and primary children frequently lends itself to "muscle math," "counting-while-doing" moments.

Using curriculum resource books you have or buy, you may want to make a collection of songs, action rhymes, chants, fingerplays, very simple games, and dramatizations in which children are supposed to move their bodies or body parts a certain number of times (not those in which they move a *nonspecific* number of times; use these, too, but not as one-to-one correspondence lessons).

Music with a distinct beat can be useful for teaching one-to-one correspondence—one clap to go with one beat, each beat gets a clap. Children's bodies were designed for more than to carry around their brains—teach math through movement! Choose some audio cassettes featuring a prominent beat for your collection.

Children are planting seeds. "How many seeds did I give you?" "Is that the same amount I gave Ezra? Count Ezra's seeds and find out." "Oh, it's a different number. Who has more?" "How

Math is about the relationships between things and numbers.

many seeds should I give you so you have the same amount as Ez?"

Another good one-to-one correspondence lesson (and another good game) is, "How many [paintings hanging up, red chairs, jackets, gerbils, doll house people, etc.] do you see?" Players take turns asking a question, and answerers have to prove their answers by touching each object and carefully counting. You can add education about zero to this activity by asking the child how many real, live dinosaurs she sees, or how many green and pink monkeys she sees swinging in the trees.

> "You're right! You see none! We call that zero. You see zero [green and pink monkeys]."

Block play and woodworking provide great "muscle math" and "counting-while-doing" experiences. (Part 3 of this set of four articles emphasizes both of these important curriculum components.)

Motor activity with counting during a theme-based unit. As you take a topic and consider how to include the development of skills and concepts from each curriculum area in your web (see, for example, Workman & Anziano, 1993), try to include muscle-using one-to-one correspondence math learning opportunities—and other aspects of math.

Since research on how young children *best* learn first began well over a century ago, it has been known that content should be embedded in, or introduced as an extension of, the normal multidimensional activities that children find so absolutely absorbing—playing pretend with mud, sand, water, sticks, stones, blocks, toys, dress-up clothes, art materials; using their bodies to run, jump, chase, race, climb, dance; engaging in the intricacies of friendship and group life—and a wide variety of projects that, with the help of sensitive and skilled teachers, all this spontaneous activity can lead to. For about a hundred years, projects have been part of the core curriculum in progressive schools (Dewey-influenced schools). Projects are part of the core curriculum of constructivist schools (Piaget-influenced schools). Projects are part of the core curriculum of open education schools (British Infant schools and schools influenced by them). The learning through a play-and-projects approach, in which "subjects" and skills are integrated into everything children do, including daily group life, is described in *Developmentally Appropriate Practice in Early Childhood Programs Serving Children From Birth Through Age 8* (Bredekamp, 1987). This approach is currently being promoted as "theme-based curriculum." Many excellent curriculum guides are being published to assist teachers in planning and teaching through themes.

One of the best of these is *Planning a Theme-Based Curriculum: Goals, Themes, Activities, and Planning Guides for 4s and 5s* (Barry & Mindes, 1993). Here is a complete curriculum planning model designed specifically for theme-based teaching with four- and five-year-olds. The authors outline the principles they used to design a curriculum now in use and show how they implemented it using the best practice in early childhood education. Six theme-based units are provided as starting points for teachers to use in planning their own curricula. For each unit there are objectives to select, model planning guides, suggestions for room arrangement, guidelines for considering student needs, and activities and extensions with examples and illustrations. This comprehensive guide includes everything you need as a new teacher, experienced teacher, teacher trainer, or child care professional. Each theme in this book includes math concepts and skills; *all concepts and skills included in a typical kindergarten math program are offered in one or another of the six themes.* Two other excellent books to consult when beginning to use themes and projects are *Engaging Children's Minds: The Project Approach* (Katz & Chard, 1989), and *Teaching Young Children Using Themes* (Kostelnik, 1991).

Motor activity (small-muscle) with counting during free-play time at the math center. For five-year-olds, board games with dice that are thrown to show how many spaces the player may move are good teaching tools *if* an adult plays with a child and helps him re-count spaces, as he moves his piece forward or backward if his counting is off. Backward is particularly difficult, but forward is hard, too, because children quickly forget which space they started on. (This, not dishonesty, accounts for many disputes among players.) Many of the board games commonly found in homes, stores, and early childhood classrooms, such as *Candy Land* and *Chutes and Ladders*, are excellent teachers of one-to-one correspondence—you have to do what the dice, spinner, and squares on the board dictate. A child isn't learning one-to-one correspondence—one number equals one space—if his moves are careless.

If left to their own devices at a math center abundantly stocked with the sorts of math manipulatives mentioned momentarily, with only occasional adult extension interventions, small clusters of children will get plenty of practice (and "peer tutoring"!) in counting plus other math ideas.

One of the most helpful and versatile math materials you can get is the classic Unifix®; sets range in size, therefore in price—from under $30 to nearly $60. The basic components of the Unifix program are interlocking cubes in 10 colors with which children count, match, make patterns, and create number relationships by putting cubes in recesses (there are 100) on the durable plastic grid that fits into a plastic tray. Through working with Unifix cubes, children realize that collections of separate units are single composite units.

Unifix comes with underlay pattern cards and a teacher's guide. But, if you believe that children learn less well when given an assignment, and learn much better when given

- materials to explore;
- self-selected friends to play with (cooperative learning);
- large amounts of time; and
- encouragement from an adult who observes what the child is doing, shows interest, and asks a curious question—posing a problem in a friendly "I wonder if" manner,

you will rarely ask children to copy a predetermined pattern, or in any way direct what children do with these math manipulatives. Adults, however, can get some fabulous ideas from these resource materials—especially people who don't feel comfortable teaching math—to introduce as they play with a few children.

Threes, fours, and fives will probably play with a large bead abacus with which older children can challenge each other: "How many is it if you have five beads here and you slide over three more?" The teacher, too, can play and can ask this type of question. Some abacuses come with an attached display board and removable number/symbol pieces so children can assemble number sentences to explain what they did with the beads ($5 + 3 = 8$). This more elaborate abacus costs about $25; the simpler style is $10. The teacher can play with children at their level of comprehension and readiness for the next challenge.

Among young children, $20 worth of dominoes (six sets of double-six dominoes in six colors) can lead to lots of number activities. Children match cor-

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responding amounts, count dots, notice that the dots are in *sets*, build with them, and so on.

A $10 **hundreds board** is a good investment. This is a small laminated board with one-inch squares. On one side, each number 1 to 100 is written in its square. On the reverse side, all squares are empty; you have a blank grid. Children use tiles to make different amounts—a mathematically adept five-year-old may fill in all blanks up to 100! (Never forget that some children are mathematically adept and advanced!) On the assumption that most people never leave what they first love, our goal should be to excite children about math, not to lull them into lethargy with work so easy and boring that it would make a mummy yawn.

Other learning aids you may want to consider for display on the low shelves or table in your math center are

- tactile or Masonite® number tiles: One side (or one end) shows a numeral, the other side (or the other end) has the equivalent number of large dots;
- sandpaper numerals; and
- magnetic numerals with a magnetic board.

Number recognition, while prematurely and inappropriately stressed by many adults, *is* one of many aspects of math we want fours and fives to learn, and being able to help themselves to these learning-through-play materials does facilitate learning. (The math manipulatives mentioned here are available from many early childhood materials distributors and catalogs.) You will want to buy many more math manipulatives for your math center; many more are suggested in Parts 2, 3, and 4 of this series.

Learning one-to-one correspondence, counting, and numeral and number word recognition through good books

If you don't already have a permanent collection of books featuring good math learning opportunities, you may want to start one—in addition to getting everything worthwhile from your library. You can read and discuss a math-related book at story time once a week. You can leave the book on your math center table for a week or two afterward, reading it again to children who request it. If you have time or a volunteer helper, you might want to make a bulletin board display of a particularly engaging page enlarged for the ever-changing bulletin board in the math center.

Teaching a number's quantitative significance

Playing with Cuisenaire® rods—*and a helpful teacher*—is another good way for children to realize that the farther a number is from the beginning of the counting the bigger it is. The 5-cm rod is five times as long as the 1-cm rod; the 2-, 3-, and 4-cm rods are in between the 1-cm rod and the 5-cm rod. Children can see how far from—and how much bigger than—the 1 rod, the 5 rod is. (Cuisenaire rods should not be used to teach counting, though. Each rod is a separate object, so to a child it's one; it isn't *five* ones just because it's five times as long.)

"Counting on," one child at a time, as the group gathers near the door to go somewhere, is a good way to help children realize that the farther a number is from the beginning of the counting the bigger it is. Each child enjoys the individual attention, too. Each day a different child can have the honor of being "the counter."

Teaching a number's ordinal relationship

Research, as well as experience, reveals that young children lack understanding of numbers' *relationships* with one another:

> Children of the same age can turn out to be at different levels of knowledge. Those who do not know the relations between contiguous numbers cannot answer when asked what number comes before three or what comes after three. They simply start naming the numbers in order from one, two, etc. They are unable to solve a problem such as the following one right away: "I have six pieces of candy. If I am given one more piece, how many pieces of candy will I have?" They begin counting the imagined pieces of candy. It is even more complicated for these children to give the correct answer if the number of pieces of candy is being decreased by one. Then they will count out six pieces of candy on their fingers, put down one finger, and count the rest again. This behavior is most typical of children of five or six. Other children, when responding to a question of what number comes "before" a specified one or "after" it, replace the terms *before* and *after* with the terms *in front of* and *behind* and name the next number, regarding it as the one standing in front. Many children who name the next number still cannot name the preceding one. For these children the natural number sequence seems as if it is moving forward (Leushina, 1991, p. 98).

Some good counting books

Anno, M. (1982). *Anno's counting house.* New York: Philomel.

Bang, M. (1983). *Ten, nine, eight.* New York: Greenwillow.

Blumenthal, N. (1989). *Count-a-saurus* [great pictures]. Illustrations by R.J. Kaufman. New York: Macmillan.

Calmenson, S. (1982). *One little monkey.* Illustrations by E. Appleby. New York: Parents Magazine Press.

Carle, E. (1969). *The very hungry caterpillar.* New York: Putnam.

Carter, D.A. (1988). *How many bugs in a box?* New York: Simon & Schuster.

Conran, S. (1986). *My first 1, 2, 3 book.* New York: Aladdin.

Crews, D. (1985). *The bicycle race.* New York: Greenwillow.

Crews, D. (1986). *Ten black dots.* New York: Greenwillow.

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A game that helps children realize that any number has a relationship to its neighbors is "Missing Neighbors." As always, play with a small group of children so each child gets a few turns and so you can be sure each mind is in gear. Put a pile of *three* like objects in a box near a child's left hand, a pile of *five* objects of the same type in a box near the child's right hand, an empty box in the middle, and lots of extra objects on the table. Ask "Who's missing? A number neighbor is missing. Can you find the neighbor and bring her home? Who is she?" The child examines the sets she has, realizes that a pile of *four* is the missing number ("The neighbor named four needs to come back to her place"), and creates a pile of four objects in the middle box. If the child needs help, say, "I'll give you a hint: The missing neighbor is bigger than *this* neighbor, but smaller than *that* neighbor. Now can you figure out what to do?" Often another *child* can offer the hint.

Children enjoy creating each number neighbor, knowing the missing number, and asking the child whose turn it is, "Who's the missing neighbor?" After the players become adept at this game, picture number cards can be used in place of objects.

• • •

Teachers who feature democracy in their classrooms pay astute attention to how children treat each others' responses and mistakes. These teachers take time to reinforce respect as a requirement for all classroom interactions, and they themselves always speak respectfully to children. Many teachers already teach math more or less this way. If all this appeals to you, you can start moving in this direction. You may want to read the books and articles listed below. You may even want to take math and math teaching courses!

Teachers who have struggled to break free of the strings that have kept their initiative and creativity tethered to chalkboards and workbooks by years of training in teaching trivia, find that they can create great curriculum, be more effective educators, and have much more fun!

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Polly Greenberg isn't mad about math, but finds it fascinating to challenge children's thinking as she plays and talks with them. She likes to challenge her own thinking by reading about how to teach "subjects" and then trying the ideas with children.

The following article is by Mary M. Patton and Teresa M. Kokoski (1996).

SCIENCE IS EVERYWHERE: IS IT IN YOUR CLASSROOM?

How Good Is Your Early Childhood Science, Mathematics, and Technology Program?

Strategies for Extending Your Curriculum

Mary Martin Patton and Teresa M. Kokoski

Science, mathematics, and technology are the cornerstones of the schools of the future, described by David Campbell as "a combination of EPCOT Center, The Smithsonian Institution, a first-rate zoo or premier science museum, a television studio, and a media center complete with satellite communications systems and extensive computer networks" (1991, 20).

Science, math, and technology are everywhere in children's environment! Science and technology museums where children are playing laser tag and building circuits have popped up around the country in the last 10 years. Consumer-oriented businesses like computer and nature stores are in every mall. Television programs, such as *Mathnet*, *Newton's Apple*, *Challenges of the Unknown*, *Spaceship Earth*, *Square One*, and *Beakman's World*, have joined nature programs like *National Geographic Explorer*. To some extent, all of these programs reflect essential components and concepts related to science, mathematics, and technology. In elementary schools, technology is perhaps the least recognized and attended to of the three disciplines. Yet, elementary-school children use technology every day. Most have VCRs and can whip up a snack in the microwave while holding a hand-held computer game! In school they need to be inventing simple machines and taking apart old ones to see how they work as well as using computers, microscopes, and calculators.

If you are a reader of *Young Children*, perhaps you are already doing a lot of hands-on science, mathematics, and technology in your early childhood classroom (pre-K to grade 3). Yet, when we ask early childhood educators about their confidence in providing learning opportunities in science, mathematics, and technology, we've found that many are not as confident about their preparation in these disciplines as in other areas of the curriculum (Patton & Kokoski 1993). This article puts forth some ideas for you to consider that should be natural extensions to what you are already doing and gives some new ideas to incorporate into your classroom, the outdoor environment, and your parent-involvement program.

How good is your science/mathematics/technology curriculum?

Are you confident about your science, mathematics, and technology curriculum? Do your children explode into the room on Monday expecting to "do" investigations and constructions? Do you recognise and explain to parents how the children are developing process and problem-solving skills, constructing their own meanings, and acquiring positive attitudes toward science, mathematics, and technology? In the past decade

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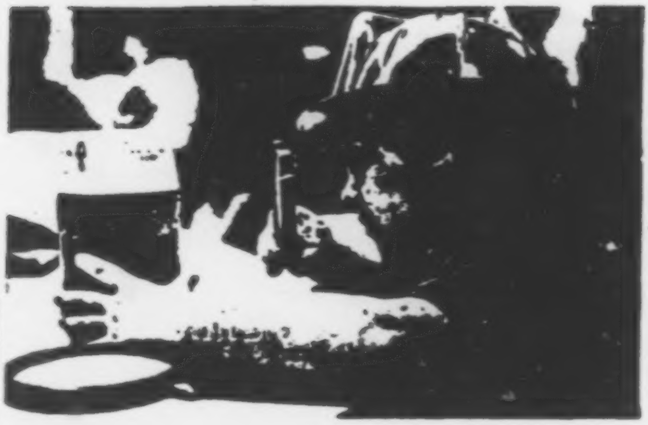

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these disciplines have taken a front seat when school programs are rated for excellence.

The discussion that follows is meant to help you feel good about what you are already doing and inspire you to try some new things. We discuss four areas of your early childhood program: environment, curriculum, the classroom outside your door, and parent involvement; we suggest ways to extend science, mathematics, and technology experiences in each area.

The environment for learning

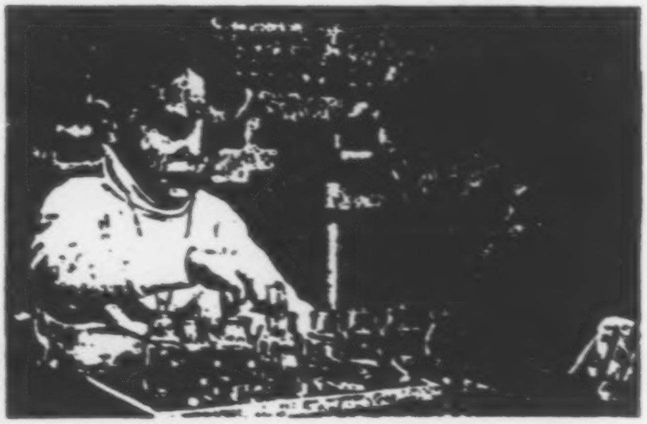
If the science coordinator from your school district walked into your classroom, would she immediately see evidence of science, mathematics, and technology?

Do a quick visual check. Does your environment have

- a science/mathematics center;
- a clearly defined library/resource center rich with science, mathematics, and technology information and literature;
- live plants and animals;
- a variety of manipulatives for hands-on/minds-on explorations;
- construction materials and supplies accessible to your children and in sufficient quantities (i.e., wood chips, fabric scraps, boxes, paint, glue);
- computers, calculators, microscopes, hand lenses and multimedia available and in use throughout the day;
- student projects, inventions, and constructions displayed;
- running water, sinks, and sufficient electrical outlets; and
- a productive hum and children planning, negotiating, and moving about the room in purposeful engagement?

If you answered "yes" to all of the above, the stage is set and you are ready to examine your curriculum! If you answered "no" to some of the above, you can begin to think about ways to provide more opportunities for your children to explore, compute, construct, investigate, and manipulate.

Once you establish your environment, consider the *time* the children have to use it and the opportunities they have to explore it. Research indicates that young children require 30 to 50 minutes of free play/independent exploration time in order to fully engage in these types of environments (Johnson, Christie, & Yawkey 1987). The National Association for the Education of Young Children (Bredekamp 1987) and the National Council for Teachers of Mathematics (NCTM 1989) support the strategy of providing large blocks of time for children to engage in meaningful learning, which includes play and exploration of materials as well as structured learning experiences. Allowing children to move freely about the classroom, initiating learning experiences in a variety of ways, requires a movement away from rigid scheduling of discrete,



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subject-driven activities-to an integrated, holistic view of curriculum, development, and learning.

Defining the curriculum

Do you use an integrated curriculum that is developed around an in-depth study of a particular theme or project? Do science, mathematics, and technology figure prominently in your themes? Science is everywhere. Appropriate early childhood themes include life and the environment; water and air, energy and change (Blackwell & Hohmann 1991); the human body and senses; bouyancy (Butzow & Butzow 1989); and pillbugs and insects (Burnett 1992). Mathematics is imbedded in the themes as children sort, count, classify, measure, estimate, problem solve, communicate, and construct projects (NCTM 1989). Technology for children is often thought of as computers, video games, and tape players, but technology in the early childhood classroom should be broadly defined as any tool that extends the senses, such as hand lenses, magnifying bug boxes, string telephones, thermometers, and compasses. Look through your planning book! Do you

- emphasize in-depth study of a theme rather than a theme-a-week;
- specify daily blocks of time for hands-on science, mathematics, and technology-related experiences;
- include science, mathematics, and technology as central components of the integrated curriculum;
- include district, state, and national standards/competencies for science, mathematics, and technology;
- emphasize conceptual understanding rather than memorization of facts; and
- include each child's culture, language, and experiences?

Do children in your classroom

- participate in the planning process;
- demonstrate what they know through a variety of authentic assessment strategies (exhibitions, demonstrations, journals, group projects); and
- participate fully in science, mathematics, and technology experiences, with every child getting to go to centers and computers, not just the "accelerated" children who finish first?

Examining your curriculum with the above criteria should help to ensure that the disciplines of science, mathematics, and technology are fully integrated. Generating curriculum is perhaps the most time-consuming process of teaching. It is critical to remember when planning an integrated curriculum for young children that *less is more*, meaning that we want to teach fewer concepts/themes but in greater depth. A first step to achieving greater depth is moving away from the theme-of-the-week practice that has been the mainstay of many early childhood programs.

Also critical to the planning process is the input of children. Curriculum has little meaning for children unless it connects them to real-world experiences and their culture. Since children don't view their world as discrete disciplines but as an interactive, dynamic system, the interdisciplinary curriculum is a natural forum for their explorations. Young children have an innate interest in the natural aspects of their world, a fascination with technology and how things work, and they bring a huge store of these experiences to school with them. Unfortunately, these experiences are often overlooked in the defining of the curriculum. A strategy for ensuring that every child has access to science, mathematics, and technology disciplines is for teachers to use an inclusive planning process (Nelson & Frederick 1994).

The teachers we work with have found the shared-web process that we teach in our courses to be a very effective way to engage children in the planning process. The first step is for the teacher to decide on a theme (based on teacher interest and confidence about teaching the topic and on children's interests) and develop a thematic web guided by district, state, and national standards. The teacher then conducts a brainstorming session with the children to create a web that reflects what the students already know and what they are interested in knowing more about (Figure 1). The final product is a web that aligns children's prior knowledge, shared interests, teacher goals, and mandated competencies, integrated across the curriculum (Figure 2).

A final critical component is a sensitivity to the cultures of the school population. Culture provides the infrastructure through which children make sense of their world and bring meaning to their environment. A culturally insensitive curriculum risks the possibility of placing children in conflict with the home and school environment. In New Mexico, for example, it is critical to understand the community of the school since many of the cultural mores and practices vary among Pueblo, Navaho, and Apache communities and often are unfamiliar to the nonnative person. For example, many plants and animals carry a symbolic representation within the Native American communities. A teacher from a Navaho community pointed out to our class that putting cornmeal in the sand/water table would be offensive in her community. While a study of corn is acceptable, play-

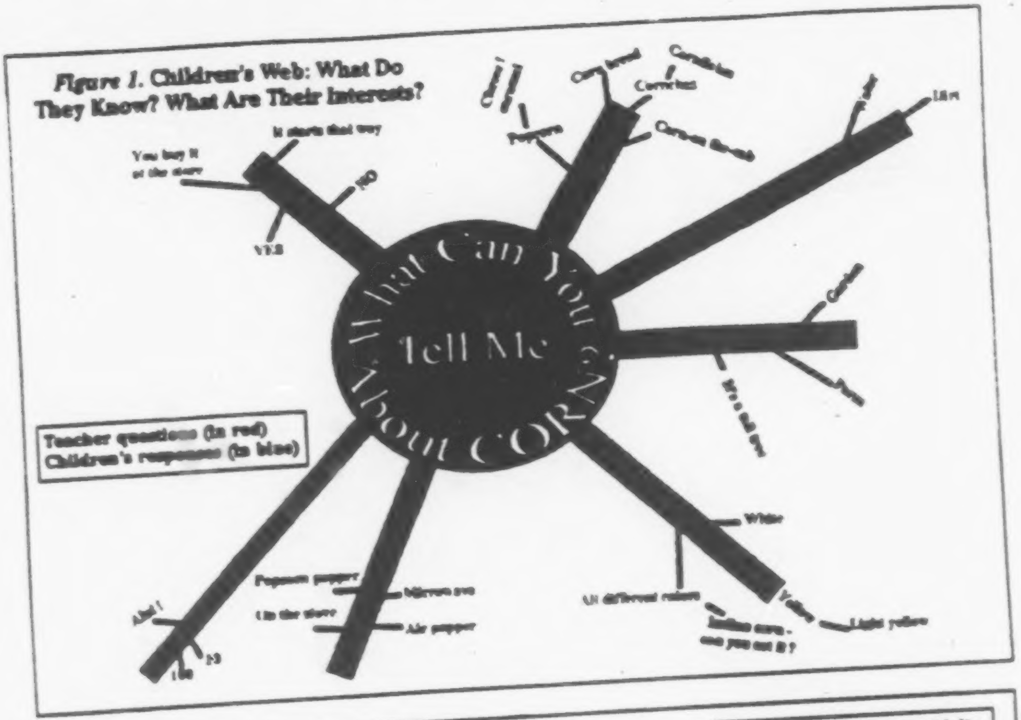

Figure 1. Children's Web: What Do They Know? What Are Their Interests?

What Can You Tell Me About CORN?
Teacher questions (in red)
Children's responses (in blue)
It starts that way
You buy it at the store
NO
YES
Popcorn
Corn bread
Cornflakes
Garden
White
Yellow
Light yellow
All different colors
Indian corn - can you eat it?
Popcorn popper
Microwave
In the store
Air popper
100
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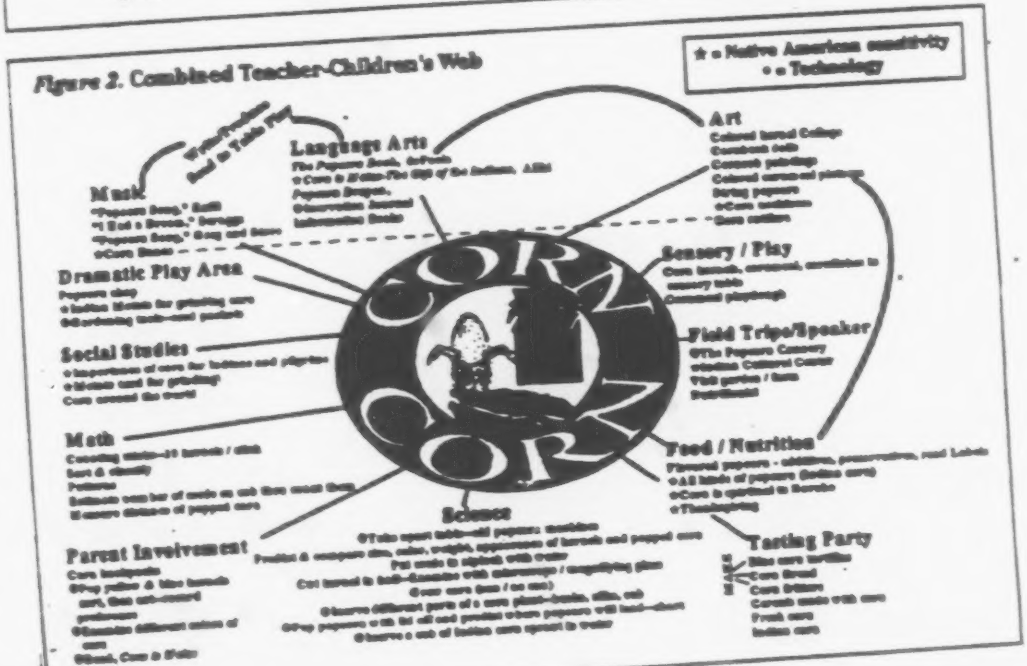

Figure 2. Combined Teacher-Children's Web

★ = Native American sensitivity
• = Technology
CORN
Music
Language Arts
The Popcorn Book, dePaola
Art
Sensory / Play
Dramatic Play Area
Social Studies
Field Trips/Speaker
Math
Food / Nutrition
Science
Parent Involvement
Tasting Party

ing with it is not. Overall, a good interdisciplinary science, mathematics, and technology curriculum will include a planning process that incorporates child interests, collaborative planning, and community consideration.

Taking the curriculum beyond the classroom

The classroom outside your door can be the most valuable and inexpensive resource available to you and is often the least used. The value of extending learning beyond the boundaries of the classroom is to facilitate the connections children make to their real-world experiences. Do you

- use your schoolyard for daily explorations (i.e., sand, water, simple machines, colors, plant life);
- plan structured activities for your field experiences to help children focus on specific events (i.e., trip boards, nature hunts, sketchbooks, journals) and extend the learning with pre- and postactivities; and
- take weekly walking field trips to bridge what children are learning in school to what they are learning in the community?

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We must push ourselves to think about learning outside the four walls of the classroom. The outdoors is a natural extension and basic bridge connecting the child's real world with the school environment. When children are "doing science" by coloring a ditto of a plant or animal that exists naturally outside the classroom, they miss a great opportunity for authentic learning. Children will make stronger connections to their own backyards and territories of exploration when they are touching, etching, coloring, and constructing with real models. This connection enables children to recognize and initiate the learning opportunities that exist even between the cracks in the sidewalk.

Whether the settings for your outdoor experiences are formal (i.e., museum, zoo) or informal (i.e., nature center, city park, neighborhood walk), the connections to the curriculum can be made explicit through preactivities, by engagement at the setting, and in follow-through activities. For example, to extend a study of color, plan a colors-in-nature neighborhood walk. Before going on the trip, provide many opportunities for the children to "read" nature books, such as the Eyewitness Book *Plants* (Burnie 1989) and *Nature Walk* (Florian 1989); cut pictures from magazines of flowers, plants, and trees; and sort them by color and make posters of *Reds in Nature, Blues in Nature, Greens in Nature*, and so on. Read to the children a variety of books that explore colors in nature, such as *Red Leaf, Yellow Leaf* and *Planting a Rainbow* (Ehlert 1991, 1989).

On the day of the nature walk, have a clipboard with paper, glue stick, and a baggie full of color chips (small squares of paper in a wide variety of colors) for every two children. Each "color detective team" matches color chips to natural objects the twosome finds on the walk. Then the children glue the color chips to the paper and sketch the plant, flower, leaf, rock, worm, and so on next to each. When you return to the classroom, the children will be delighted with their findings! Follow-up activities might include making natural dye from red onion peels, beets, and blueberries; planting seeds for your garden; or returning to the outdoors with watercolors to paint with a keener eye the variety of colors in nature.

Connecting with parents

The ways to involve and inform parents are numerous; the time commitment is overwhelming. You think: "Can I do one more thing?" Ask yourself if these strategies will work for you and within your time constraints.

- Schedule exhibition times for children to share their science, mathematics, and technology projects with parents.
- Extend science/mathematics/technology learning experiences to the home through hands-on/minds-on, take-home backpacks.
- Provide varied opportunities for parents to support school activities through a variety of roles during and after school hours.
- Engage in frequent, two-way communication through a variety of technologies (interactive newsletters, telephone, electronic mail, voice mail).
- Get your administrator to support your parent-involvement efforts with resources (time, money, and moral support)!

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The Heart Child

The influence of parents and the home environment on learning is recognized by professionals as a significant component of a child's education (McIntyre 1984; NCIS 1989). More and more schools are reaching out to include parents through programs to enhance the child's success in school. A recent review of effective parent-involvement programs identified specific elements to successful programs and illuminated a variety of roles that parents assume in supporting their child's education and the school's program (Williams & Chavkin 1989). Whether it be as home tutor, audience, program supporter, or colearner, the parent's involvement supports and conveys the value of an education to the child. Also, the manner in which schools legitimize parent roles, train parents, communicate and network with parents, and support involvement programs is crucial to the success of the program and ultimately the child's education. Research has established that children show increased achievement in school and better self-esteem when parents are involved in the learning process (Rasinski & Fredericks 1989; Goldenberg, Reese, & Gallimore 1992).

A particularly useful strategy for involving parents is the use of science/mathematics backpacks. These backpacks provide meaningful, relevant learning experiences in the home and also serve to inform parents of the nature of learning in the classroom. The backpack is a type of mobile learning center that contains a parent letter explaining the purpose of the backpack activities, an information book and children's literature book on the theme, directions for the activity, and all the materials necessary to complete the activity (Kokoski & Patton 1994). Children and parents actively engage in learning at home by measuring, sorting, graphing, and conducting experiments and investigations. These backpack experiences have been implemented by several teachers in New Mexico and Texas with student populations whose parents tend not to be involved with the school life of their children. These teachers report that the response from both children and parents has been enthusiastic and translates into more positive student attitudes toward science and mathematics learning in school.

Final thoughts

Developmentally appropriate practice (Bredekamp 1987) encourages planning interactively with the children, providing a variety of materials and utilizing a variety of teaching strategies and assessments; adult-child interactions that promote trial-and-error learning; self-regulation through many opportunities to inquire, question, make decisions, and problem solve; and partnerships with families. National reform movements mandate that schools improve *all areas* of teaching and learning for children but have specifically targeted science, mathematics, and technology—areas in which we lag behind many of the industrialized nations. Early childhood/primary programs are critical for grounding young children in the skills and knowledge base they will need to be successful citizens and productive workers in the information age. As you extend your program to include the attributes described above, you can feel confident that your program is on the cutting edge of sound practices in science, mathematics, and technology.

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The following article is by Judy H. Helm (1997).

On the Path to Math

BY JUDY HARRIS HELM, ED.D.

Four-year-olds Baxter and Maria strode into the center office. Baxter carried a clipboard, and Maria presented a basket containing three bowls of carrots: raw carrots, thawed frozen carrots, and canned carrots.

Maria asked administrators to try the carrots and tell which variety they liked best. Then Baxter recorded each answer by placing an *x* in one of three columns. When the taste test was finished, he explained that raw had "the most" and was "winning," frozen had "almost as many" but was "not equal" to the raw, and cooked had just "a few."

Gathering up their equipment, Baxter and Maria went back to class to talk with classmates who'd surveyed teachers and children from all around the center. Together, children compared their findings and discussed how to combine them. For the next several days, they worked on a hall display showing their results. As a finishing touch, the teacher recorded children's descriptions of what they had learned and added photos of the young researchers.

This is just one example of a centerwide activity that can focus children, staff, and families on developing math skills. As a director, you can encourage teachers to organize similar investigations involving different age groups. Here's how:

Brainstorm ideas in staff meetings. Make a list of projects that include all your ages and draw on the design of your center. Some possible study questions: How many children wear mittens, and how many wear gloves? How long are our hallways? How tall are the children in the center?

Develop a data-gathering form. Even a three-year-old can color in a square for each survey response if the teacher provides an easy-to-use form.

Choose your subjects. Children can interview classmates, office staff, parents, siblings, and visitors.

Talk with children about how to collect the data by interviewing, measuring, or observing. Then demonstrate how to mark the form.

Have children report their data. Place the results on a large chart, help children draw conclusions, and write down their words.

Show off your results. Children can share their work in a hallway display, oral report, or news bulletin. This will encourage them to discuss their findings with others and will reinforce the concepts they learned.

Once children have completed a few studies, they'll learn how to come up with their own questions. If you and your staff keep alert for opportunities, math will become a regular and exciting part of your center life.

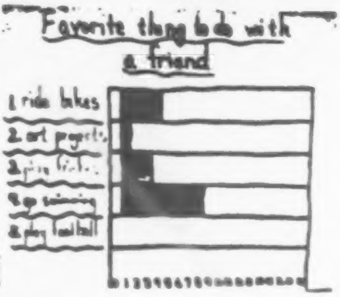
Displaying Your Data

1 Take a hands-on approach. Encourage children to do all the recording, pasting, and summarizing of results.

2 Use nonstandard measurement units, such as cardboard blocks or pieces of string. Avoid rulers or other numerical tools until children understand numbers.

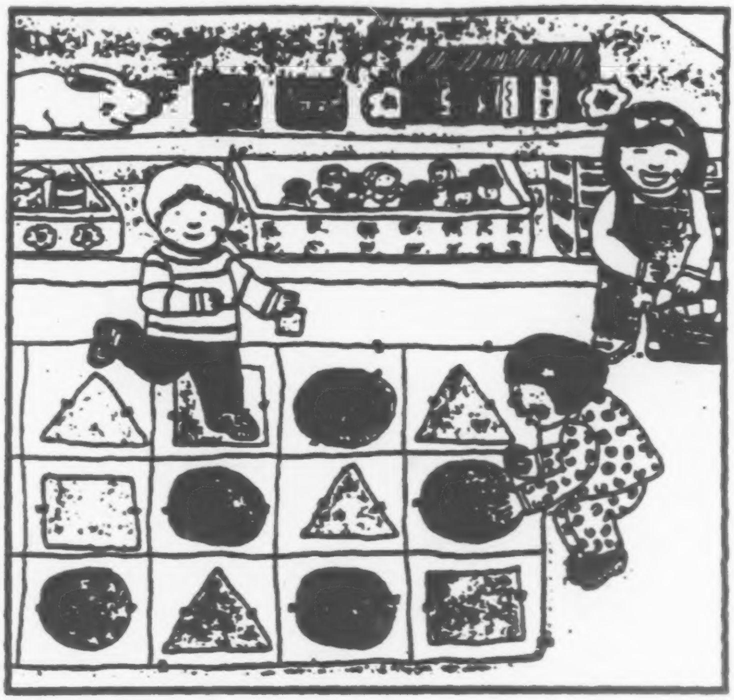
3 Make all the units on a chart the same size. Otherwise, children can't make accurate comparisons. If you're documenting with squares of paper, for example, use same-sized sticky notes.

Taking a centerwide survey and graphing the results can be a fun way to help children develop math skills.



Judy Harris Helm, Ed.D., is a former program director who serves as a consultant to early childhood programs in Illinois.

The following information was developed by Early Childhood Today (1997).



Investigating Shapes

Children learn many math concepts when they investigate shapes and sizes. Bear these developmental points in mind as you encourage their explorations:

2s and 3s	• are learning the names of basic shapes with adult help and modeling • enjoy matching simple shapes and sizes of concrete objects • can identify simple shapes in their environment
3s and 4s	• are able to identify basic shapes without adult prompting • sort and classify shapes and sizes more independently • can order objects according to size
4s and 5s	• use puzzles and blocks to investigate basic three-dimensional shapes • are starting to explore the concepts of perimeter, area, and volume • can create graphs to sort and classify shapes
5s and 6s	• are learning vocabulary for unusual shapes like trapezoids, pentagons, and ovals • enjoy exploring three-dimensional shapes, such as cones and cylinders • can use art materials to create complex sculptures and pictures that incorporate shapes

The following activity was developed by Early Childhood Today (1997).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR TWOS AND THREES

MATH

Let's Eat Shapes

Math can be appetizing!

Materials:

- 12" x 4" posterboard, 1 sheet per child
- markers
- clear contact paper
- bowls of crackers in assorted shapes (circles, squares, triangles, and rectangles)
- slices of cheese
- cookie cutters in circle, square, triangle, and rectangle shapes

Aim: Children will match cracker shapes with cheese shapes to create their own snack.

In Advance: Using a marker, trace three or four cracker shapes on each sheet of posterboard. Create a different pattern for each child. For example, trace circle, square, and triangle crackers on one piece of posterboard and rectangle, circle, and square crackers on another. Cover the posterboard with clear contact paper.

Warm-Up: Have children wash their hands before joining the activity. Then show them the bowls of crackers. Can they match the cracker shapes?

ACTIVITY

1 Place the posterboard sheets, crackers, slices of cheese, and cookie cutters on the table. Invite children to help create a special shape snack.

2 Encourage each child to choose a sheet of posterboard and to find the crackers that match the traced shapes. You might say, "You have a square on your card. Can you find a square cracker to match this shape?"

3 Offer children slices of cheese and show them the cookie cutters. Have children press the cutters into the cheese.

4 Children can match the cheese shapes to the cracker shapes to make their snack.

Remember:

- Children may be able to match the shapes but may not know the names of all the shapes.
- Reinforce shape names by identifying them while children are doing the activity.

Observations:

- Are children able to match the shapes? Are there shapes that some children can name? Do children show interest in preparing their own snack?

Spin-Off

- Invite children to make a shape collage by spreading honey on paper plates and "gluing" shape crackers to them.

BOOKS

These books will encourage delicious discussions about food and cooking.

My First Cookbook
by Angela Wilkes
(Alfred A. Knopf)

Peanut Butter and Jelly
by Nadine Bernard
Westcott (E. P. Dutton)

Today Is Monday
by Eric Carle
(Philomel Books)

The following activity was developed by Early Childhood Today (1997).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR TWOS AND THREES

ART

Let's Paint Shapes

Sponges can spark shape talk.

Materials:

- sponges
- utility knife
- tempera paints in various colors
- paper plates
- sheets of 12" x 18" white paper
- newspaper
- smocks

Aim: Children will use sponges to paint.

In Advance: Cut sponges into a variety of different-sized shapes.

Warm-Up: Cover a table with newspaper or absorbent material. Put the sponge shapes on the table, and talk about how children can use the sponge shapes to paint.

ACTIVITY

1 Spread a small amount of paint on each paper plate, and place the plates on the table. Help children put on their smocks and get a sheet of paper.

2 Invite children to choose some sponge shapes. Ask them to dip the sponges into the paint and then dab the paper with them.

3 Encourage children who seem interested to try painting with different shapes and sizes. You might say, "You like the circle shape. Can you find circles in different sizes?" or "What other shapes do you like?"

4 As children paint, reinforce shape vocabulary by pointing out and naming the shapes and sizes they're using: "I can see circles, ovals, and squares in your painting" or "Your painting has big diamonds and little diamonds."

Remember:

- Children love to experiment with paint. They may enjoy mixing colors on their papers or using the sponges to paint across the entire paper. Don't be concerned if you can't find shapes in children's finished products.
- Some children may not want to get their hands messy. Attach a clothespin to their sponges to make painting neater.

Observations:

- Which children observe the activity before joining it? Are some children combining shapes to represent other things?

Spin-Off

- Make sponge puzzles by cutting sponges into sections. The cut-out pieces should clearly fit together. Ask children to put the pieces together.

BOOKS

Inspire your artists
with these books.

It Looks Like Spilt Milk
by Charles G. Shaw
(Harper and Row)

Mouse Paint
by Ellen Stoll Walsh
(Harcourt Brace)

Splodges
by Malcolm Carrick
(Viking Press)

The following activity was developed by Early Childhood Today (1997).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR THREES AND FOURS

MATH

Shape Sorter

Math toys are more fun when you make them together!

Materials:

- medium-sized square carton
- small objects of different shapes, such as balls, marbles, and square and triangular blocks
- marker
- sharp knife (for adult use)
- paints and brushes

Aim: Using a math tool they help to create, children will practice matching shapes.

In Advance: Tape the carton shut, and position it tape-side down.

Warm-Up: Let children help you collect blocks, balls, and other small round, square, or triangular items from around the room. Talk about the objects, and compare their shapes and sizes.

ACTIVITY

1 Gather the carton and the objects. Ask a few children to help you trace the outlines of the objects onto the five visible sides of the carton. Away from children, use a knife to cut out the shapes. Make the holes somewhat larger than the tracings so that the objects will slide through easily.

2 Provide paints and brushes, and let children decorate their shape sorter. After the carton dries, bring it to group time. Ask the children who helped create the box to describe what they did and what the box is for.

3 Show children how to use the box to judge different objects' shapes and sizes. Have them push the objects through the holes with the corresponding shapes. When all the objects are in the carton, have children turn the box over to untape and empty it. Then they can try putting objects of different sizes and shapes in the holes. Which ones fit? Which don't?

4 Discuss rules for using the shape sorter, including how many children can use the shape sorter at one time. Then put it in your math area for independent play.

Observations:

- How do children find ways to fit shapes into holes?

Spin-Off

- Cut out lots of paper circles, squares, and triangles. Use one of each shape to label three coffee cans. Ask children to sort the paper shapes into the cans.

BOOKS

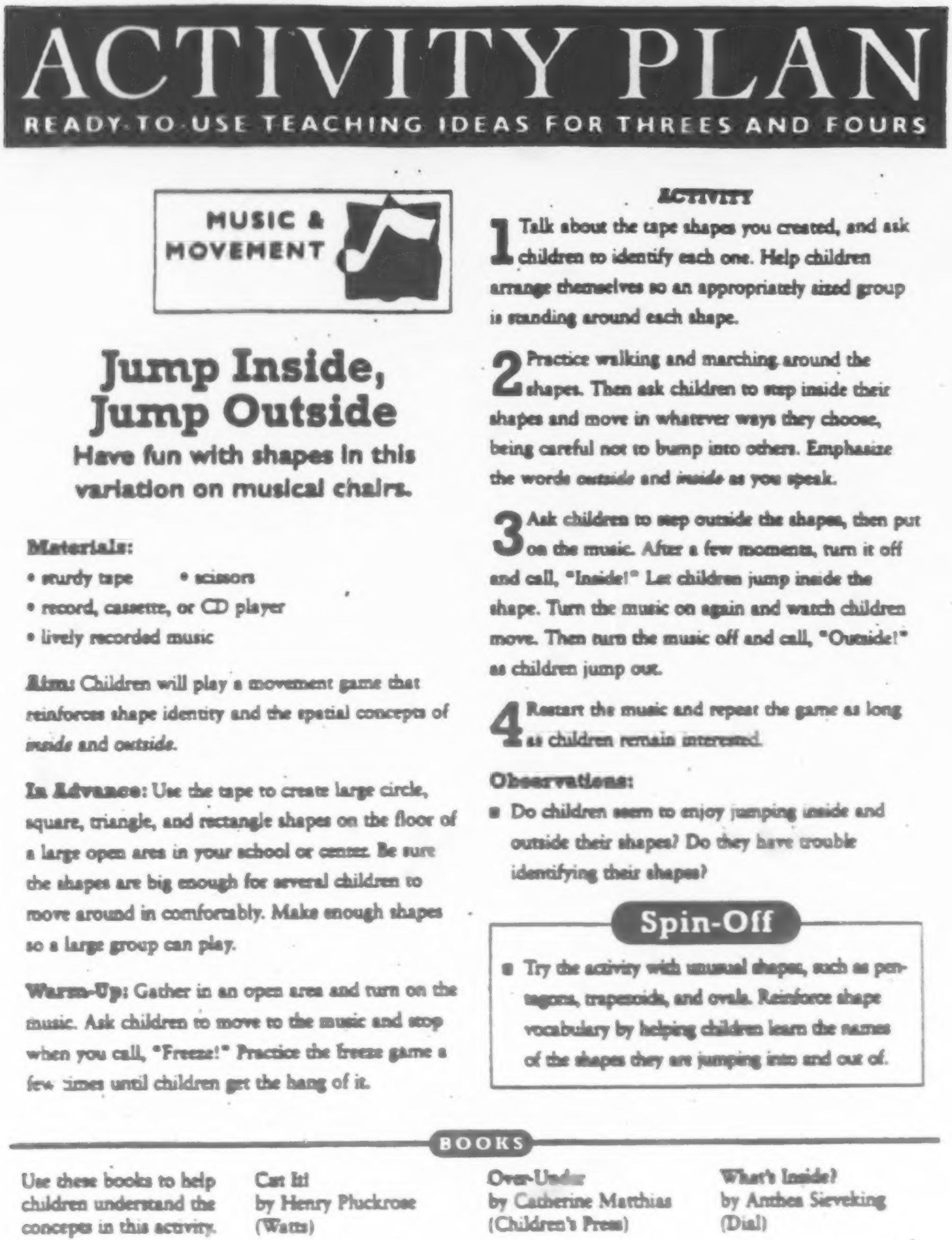
Enhance your shape activity with these books.

Circles, Triangles, and Squares
by Tana Hoban
(Macmillan)

Shapes
by John J. Reiss
(Macmillan)

Shape Space
by Cathryn Falwell
(Houghton Mifflin)

The following activity was developed by Early Childhood Today (1997).



ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR THREES AND FOURS

MUSIC & MOVEMENT

Jump Inside, Jump Outside

Have fun with shapes in this variation on musical chairs.

Materials:

- sturdy tape
- scissors
- record, cassette, or CD player
- lively recorded music

Aim: Children will play a movement game that reinforces shape identity and the spatial concepts of *inside* and *outside*.

In Advance: Use the tape to create large circle, square, triangle, and rectangle shapes on the floor of a large open area in your school or center. Be sure the shapes are big enough for several children to move around in comfortably. Make enough shapes so a large group can play.

Warm-Up: Gather in an open area and turn on the music. Ask children to move to the music and stop when you call, "Freeze!" Practice the freeze game a few times until children get the hang of it.

ACTIVITY

1 Talk about the tape shapes you created, and ask children to identify each one. Help children arrange themselves so an appropriately sized group is standing around each shape.

2 Practice walking and marching around the shapes. Then ask children to step inside their shapes and move in whatever ways they choose, being careful not to bump into others. Emphasize the words *outside* and *inside* as you speak.

3 Ask children to step outside the shapes, then put on the music. After a few moments, turn it off and call, "Inside!" Let children jump inside the shape. Turn the music on again and watch children move. Then turn the music off and call, "Outside!" as children jump out.

4 Restart the music and repeat the game as long as children remain interested.

Observations:

- Do children seem to enjoy jumping inside and outside their shapes? Do they have trouble identifying their shapes?

Spin-Off

- Try the activity with unusual shapes, such as pentagons, trapezoids, and ovals. Reinforce shape vocabulary by helping children learn the names of the shapes they are jumping into and out of.

BOOKS

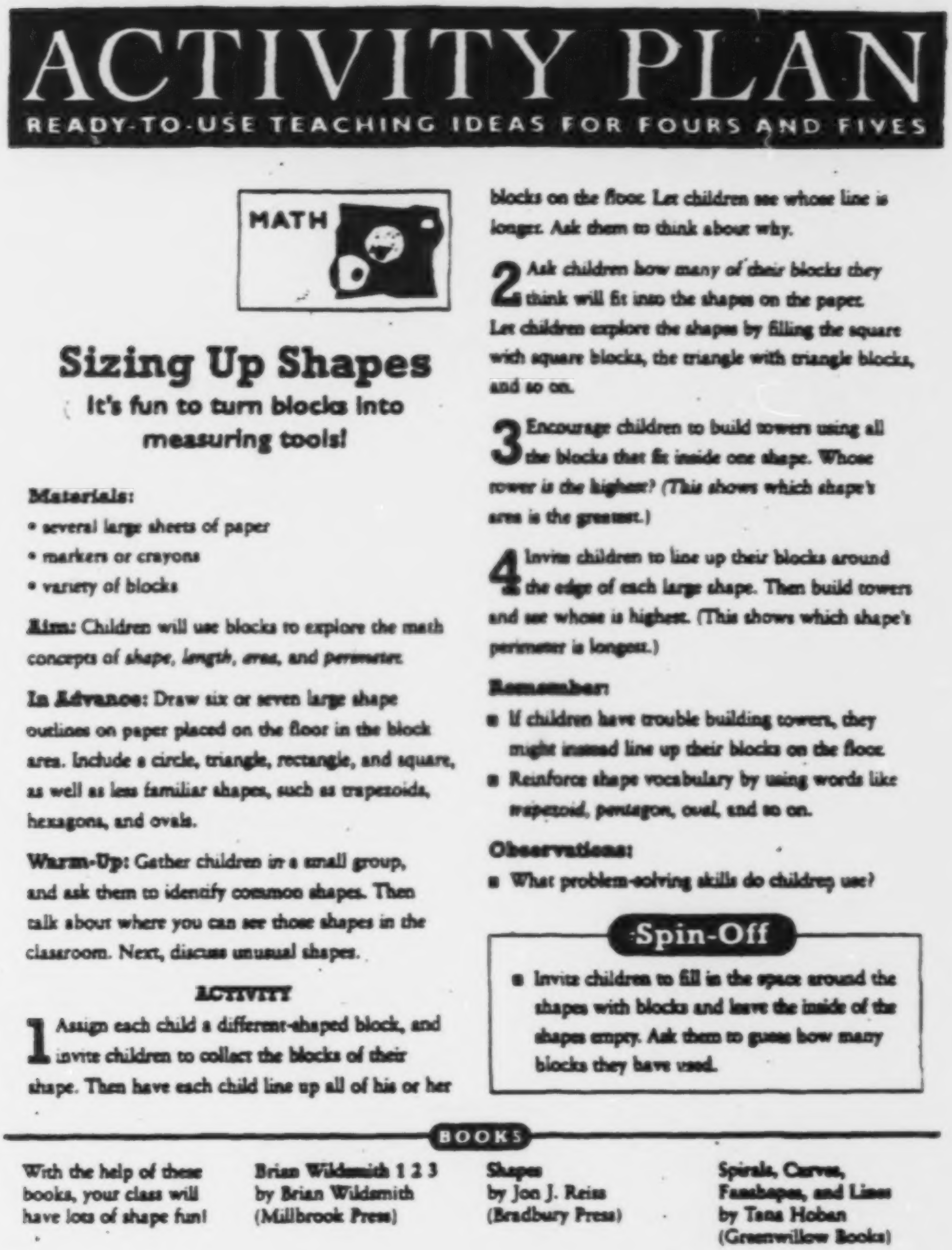
Use these books to help children understand the concepts in this activity.

Cut It!
by Henry Pluckrose
(Watts)

Over-Under
by Catherine Matthias
(Children's Press)

What's Inside?
by Anthea Sieveking
(Dial)

The following activity was developed by Early Childhood Today (1997).



ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FOURS AND FIVES

MATH

Sizing Up Shapes

It's fun to turn blocks into measuring tools!

Materials:

- several large sheets of paper
- markers or crayons
- variety of blocks

Aim: Children will use blocks to explore the math concepts of *shape, length, area,* and *perimeter.*

In Advance: Draw six or seven large shape outlines on paper placed on the floor in the block area. Include a circle, triangle, rectangle, and square, as well as less familiar shapes, such as trapezoids, hexagons, and ovals.

Warm-Up: Gather children in a small group, and ask them to identify common shapes. Then talk about where you can see those shapes in the classroom. Next, discuss unusual shapes.

ACTIVITY

1 Assign each child a different-shaped block, and invite children to collect the blocks of their shape. Then have each child line up all of his or her blocks on the floor. Let children see whose line is longer. Ask them to think about why.

2 Ask children how many of their blocks they think will fit into the shapes on the paper. Let children explore the shapes by filling the square with square blocks, the triangle with triangle blocks, and so on.

3 Encourage children to build towers using all the blocks that fit inside one shape. Whose tower is the highest? *(This shows which shape's area is the greatest.)*

4 Invite children to line up their blocks around the edge of each large shape. Then build towers and see whose is highest. (This shows which shape's perimeter is longest.)

Remember:

- If children have trouble building towers, they might instead line up their blocks on the floor.
- Reinforce shape vocabulary by using words like *trapezoid, pentagon, oval,* and so on.

Observations:

- What problem-solving skills do children use?

Spin-Off

- Invite children to fill in the space around the shapes with blocks and leave the inside of the shapes empty. Ask them to guess how many blocks they have used.

BOOKS

With the help of these books, your class will have lots of shape fun!

Brian Wildsmith 1 2 3
by Brian Wildsmith
(Millbrook Press)

Shapes
by Jon J. Reiss
(Bradbury Press)

Spirals, Curves, Fanshapes, and Lines
by Tana Hoban
(Greenwillow Books)

The following activity was developed by Early Childhood Today (1997).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FOURS AND FIVES

SCIENCE

Shape Search

Dig up those shapes!

Materials:

- books and magazines about bones and dinosaurs
- sandbox
- trowels or small shovels
- smooth pieces of broken pottery
- 5 or 6 screens, about 12" x 12"
- different-colored chalk
- 6 or 8 small tubs
- chart paper
- white paper
- markers

Aim: Children will explore and record unusual shapes as they become amateur archaeologists.

In Advance: Provide books and magazines on archaeological digs for children to explore.

Warm-Up: Gather children and open a discussion about archaeologists. Tell children they will have a chance to find objects in the sandbox and to notice their different shapes.

ACTIVITY

1 Bury all the pieces of pottery in the sandbox. Then encourage children to use trowels and shovels to dig carefully for them. Show children how to sift the dirt with the screens to find small pieces.

2 Invite children to use the chalk to mark their pieces with a number or letter as archaeologists do. Provide small boxes or tubs that children can use to store the pieces they discovered.

3 Ask children to sort the pieces they found according to size, shape, color, or kind. Record their results on the chart paper, using a different column for each category.

4 Ask children to imagine what kind of object their pieces might have come from. Invite them to draw pictures, then put the drawings together in an *Our Shape Dig* book.

Remember:

- Before you use the pottery pieces, soak them in a bleach solution to sterilize them, and smooth any rough edges.

Observation:

- How many ways do children sort and match the pottery?

Spin-Off

- Take a field trip to a dinosaur museum or to a local area where fossils are known to have been found. (They can show up even in gravel areas in a city!)

BOOKS

These books will dig up more archaeological talk.

Big Old Bones
by Carol Carrick
(Clarion)

Digging Up Dinosaurs
by Aliki
(HarperCollins)

If You Are a Hunter of Fossils
by Byrd Baylor
(Macmillan)

The following activity was developed by Early Childhood Today (1997).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES AND SIXES

MATH

Triangle Twist

Triangles can be tremendous fun!

Materials:

- construction paper in several colors
- scissors
- glue

Aim: Children will experiment with the relationships between shapes, sides, and angles.

In Advance: Cut out squares from different-colored paper. (Make sure that the squares are large enough to be folded to create new shapes.)

Warm-Up: Hold up one of the squares, and tell children that you're going to fold it along one diagonal. Ask them to predict what shape you'll have when you do this. Fold it and let children see and name the shape. Next, cut the square along the fold line. Discuss and demonstrate how you can put the same-size triangles together and match same-length sides in different ways to form new shapes.

ACTIVITY

1 Give each child several small and one large square of construction paper. Demonstrate how to fold one of the smaller squares along the two diagonals. Invite children to fold their paper and then cut along the fold lines to get four triangles.

2 Let children rearrange the triangles and squares to form new shapes. Encourage them to try matching sides of equal length. When they find an interesting shape, they can glue the triangles onto the background paper in that form. Let each child cut more triangles to create other shapes.

3 Ask children if they can name the shapes they created. Introduce the terms *parallelogram*, *polygon*, and *trapezoid*, and help children label their shapes. Allow them to use the term *diamond* instead of *parallelogram* if they choose.

4 Display children's work on a wall with the heading "Shapes We Made From Squares and Triangles." Invite children to compare shapes, sizes, and patterns.

Observations:

- Do children notice which shapes are the same or similar?

Spin-Off

- Use beans or other small, flat objects to measure the areas of the shapes children made. Then create more shapes with pattern blocks or other materials.

BOOKS

Explore shapes further with these books.

Anno's Math Games
by Mitsumasa Anno
(Philomel Books)

Circus
by Louis Ehlert
(HarperCollins)

The Greedy Triangle
by Marilyn Burns
(Scholastic)

The following activity was developed by Early Childhood Today (1997).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES AND SIXES

BLOCKS

Trace a Face

What can you discover about the shapes of blocks?

Materials:

- variety of different-shaped blocks
- paper
- pencils
- masking tape

Aim: Children will explore three-dimensional figures.

Warm-Up: Show a block to the children. Ask them what shapes they see. How many sides does the block have? Introduce the word *face* for the side of an object. Show children how to trace all sides of the block.

ACTIVITY

1 Invite each child to choose a block. Then give each child a pencil, sheet of paper, and pieces of tape.

2 Ask children to hold their blocks carefully on the paper so they won't slide and to use their pencils to outline the sides of their blocks. Have them mark each traced face on the block with a scrap of tape and continue tracing and marking until they've outlined every side of the block. Ask them to remove and discard the tape.

3 Have children label each traced shape and title the page with a name for the block.

4 Display the works and discuss the shapes children found. Did every block have the same number of faces? What shape was the most common? What are some of the differences between the blocks that have all flat sides and those that have curves?

Remember:

- Blocks with curved sides may be difficult to outline. Place the paper over the block and press against the edges to form crease lines.
- Children can create their own descriptive names for unusual shapes.

Observations:

- Are children able to label their traced shapes? Does doing so make sense to them?
- Do children recognize all the shapes on their blocks?

Spin-Off

- Cut out block tracings, and tape them together to form 3-D blocks. Use shredded newspaper to fill and hold the shapes.

BOOKS

Notice how these artists use shapes.	**My House** by Lisa Desimini (Henry Holt)	**Shadowville** by Michael Bartalos (Viking Press)	**Whistle for Willie** by Ezra Jack Keats (Viking Press)

The following activity was developed by Early Childhood Today (1997).

CURRICULUM Workshop

Building a Classroom Dream Machine

See what happens when creative ideas and 3-D shapes come together!

Purpose: Children will investigate shapes and sizes as they create a magical vehicle.

Materials and Tools:

• chart paper and markers • books about cars and trucks • different-shaped recycled materials, including a large appliance box, plastic-foam shapes, paper cups, aluminum foil, and colorful plastic-covered wires • art materials such as paint, paintbrushes, construction paper, glue, glitter, and scissors
• several cushions or pillows

Project:

Open a discussion about all kinds of vehicles. What do buses, cars, trucks, and planes have in common? Brainstorm a list of common vehicles and their features (such as headlights, seats, wheels, and dashboards), and record children's ideas. Choose a vehicle to make for your classroom.

Share some books about vehicles, such as *Bumper to Bumper* by Jakki Wood (Simon & Schuster) and *Big Red Bus* by Ethel and Leonard Kessler (Doubleday). What shapes and sizes are doors, headlights, steering wheels, and so on?

Visit a mechanic's garage or a car dealership to look at cars and trucks and learn how they work. Encourage children to write down or draw their findings. They might also interview a bus driver or airplane pilot.

Offer the recycled and art materials, and invite children to use them to create their own vehicle. They can use the appliance box as the body of a car or airplane, place the cushions or pillows inside to create seats, and draw or cut out circles for wheels and rectangles for wings.

Encourage creativity as the children find materials that are the right shape and size. Children might make a dashboard out of a rectangular sheet of construction paper, headlights out of paper cups, and so on. Finally, invite children to paint and decorate the vehicle with glitter, foil, or colorful paper.

Take a drive together. Small groups of children can climb aboard for a magical journey to a faraway land. At their next group time, suggest that they describe what they saw along the way.

Documenting Your Project

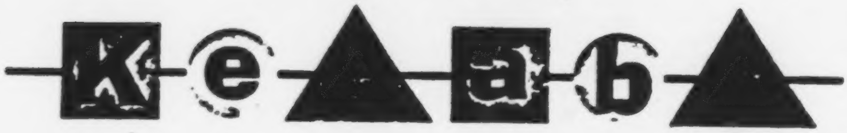
Encourage children to create sketches of their vehicle before they build it. Add their dictations and mount the "blueprints" on the wall to share with guests.

Invite children to create a class storybook about the journeys they take together in their magical vehicle.

The following activity was developed by Early Childhood Today (1997).

FAMILY SEND-HOME: COOKING

Making Fruit-Shape



Young children learn mathematical concepts best through hands-on activities. Help your child learn about shapes by making a sweet, healthy snack together.

What You Need:

• any type of fresh or canned fruit, such as grapes, apples, orange sections, bananas, pears, or pineapple chunks • plastic knives • small bowls • paper plates • bamboo skewers

What You Do Together:

1 First, cut the fruit into a variety of shapes. Your child can help by peeling and slicing a banana, cutting an apple into cubes, pulling grapes off their stems, or pouring out the canned fruits.

2 Together, sort the fruits into separate bowls and have a taste test. Talk about the different flavors and textures. Which fruit does your child like most? Least? Which are your favorites? Then sort the contents of the bowls into shape categories. Which are circles? Squares? Other shapes? Compare the shapes of the cut fruit with their original shapes.

3 Slide the fruit shapes onto bamboo skewers to create different patterns. As you do so, talk about the kinds and number of shapes you're each using and the patterns you're creating. Cut new shapes from the fruits, such as half circles from banana slices or grapes, as you go.

4 Enjoy your snack together. Another time, try making vegetable kebabs with carrots, celery, green peppers, or other favorite vegetables. With any luck, your child will love these too!

More Ways to Learn

Shape a game. Together, draw shape patterns on index cards. For example, on one card, draw two circles and two squares. Then draw matching shapes on construction paper. Ask your child to help cut them out and match the cutouts to the game cards. Later, suggest that she find small items around the house, like coins or buttons, that she can also match to the card patterns.

Categorize your kitchen. Ask your child to help you sort the food in your cabinets or pantry. Let her group items in each category — boxes, canned goods, spices — by shape and size. Then create a system together for organizing them. This might inspire more rearranging around the house — perhaps even in your child's room!

Appendix P

Dramatic Play

The following activity was developed by Pre-K Today (1990).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FOURS

DRAMATIC PLAY

It's fun — and healthy — to think about how much you've grown.

WHEN I WAS A BABY...

Aim: Children will compare their abilities now to when they were babies.

Group size: The whole group or three to four children at a time.

Materials: Ethnically diverse baby dolls; doll furniture such as a high chair, cradle, and stroller; baby items such as a bathing basin, a wash cloth, diapers, bottles, spoons, baby food containers (not glass), and baby clothes; experience-chart paper; and a marker.

IN ADVANCE

Place the baby dolls and baby items in your dramatic-play area and observe as children play. Notice if there are children who enjoy being the "baby." Are there children who want to be the baby all of the time? Are there any children who don't particularly like being the baby?

BEGIN

Bring two pieces of experience-chart paper to circle time. Write "Babies can ..." on one sheet and "I can ..." on the other. Read the first phrase aloud to children and invite them to complete the sentence. Write each child's responses down exactly as he or she says them. Then read the whole page back. Do the same with the second phrase, emphasizing all the things that children can do now that they have grown. You might say, "Wow, look at all the things you can do now that you are four years old that you couldn't do when you were a baby."

Put the two experience charts next to each other and let children illustrate them as they wish. Leave them in your dramatic-play area and give children plenty of time to continue playing with baby dolls over the next few days.

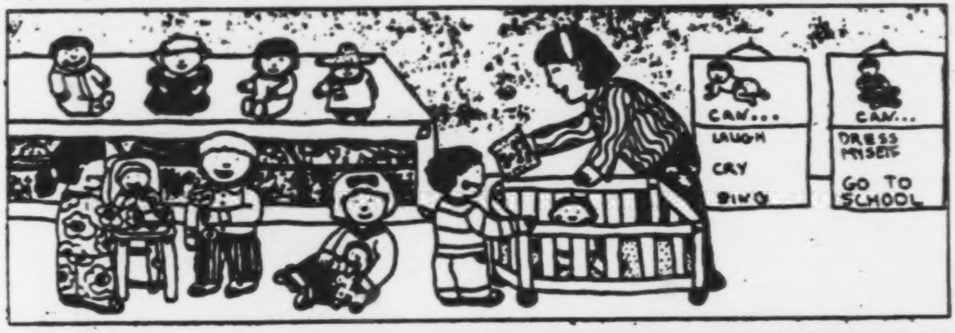
EXTEND

Invite a parent who has a baby to visit your program. Let children hold and possibly help dress, bathe, or change the baby. Allow time for the older sibling to "show off" all the ways he or she can help her younger brother or sister. (Also see Circle Time in this issue on page 37.)

Bring in baby pictures and invite children to do the same. Compare and discuss the differences in size, hair, teeth, and other physical features between now and when the pictures were taken. If possible, post these in your dramatic-play area.

Remember:

- This is a great activity to do if one or more of your children have (or are expecting) new baby brothers or sisters at home. This activity can help you emphasize the fun parts of having a new brother or sister. Remember, often children with new siblings need time to regress and act out babylike behaviors.



BOOKS

Share these books about babies.

- *Books Are for Eating* by Sherry Walton (Dutton)
- *Let Me Tell You About My Baby* by Roslyn Banish (Harper & Row)
- *When I Was a Baby* by Catherine Anholt (Little, Brown and Co.)

BEST COPY AVAILABLE

The following activity was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR TWOS AND THREES

Dramatic Play

Bathing "Babies"

Add water play to caring for "babies" and get lots of soapy fun.

Aim: Twos and threes experience caring for others through this soothing and nurturing activity.

Group Size: Three or four children.

Materials:
- four washable dolls
- one bar of soap cut into four pieces
- small washcloths
- water table filled with six inches of water
- two large towels

In Advance: Ask parents to bring in old, worn-out towels to be recycled. Cut up one of these towels into four small towels for drying dolls. Partially fill your water table with warm water, washcloths, and soap pieces. (If you don't have a water table, use basins or tubs.) Put a large towel over a nearby table to make a space for drying dolls.

Warm-up: Ask children to think about their needs when they were babies. Using a doll, you can ask the children how they would comfort, feed, and carry a baby. You then might ask, "Do babies need baths? Why? When you take a bath, which parts of you are washed?"

ACTIVITY

- Invite children to pick dolls and place them in the water table.
- As children wash their dolls, you might comment on how well they're caring for their "babies." Ask about the different body parts they're washing. ("Oops. There's soap in your baby's eyes. How do you think that feels?")
- Try adapting some traditional children's songs into songs for washing babies.

  This Is the Way We Wash the Baby
  (Tune: Here We Go 'Round the Mulberry Bush)
  Wash, Wash, Wash the Baby
  (Tune: Skip to My Lou)

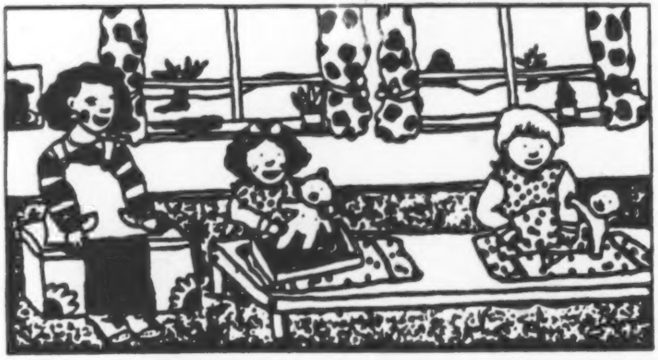
You might suggest that children make up their own songs about washing babies.

- After they're finished washing their dolls, encourage children to dry them at the drying table.
- Help children dress their babies.

Observations:
- How do children express caring and involvement with the dolls they're washing?
- What do children remember about their bathtimes?

Extensions:
- Invite children to bring their freshly scrubbed "babies" to the block area for a nap. Encourage your children to think about the kinds of homes, beds, and other household furniture they'd like to make for their babies with blocks.

Remember:
There are children who will be more interested in the soothing effects of having their hands in warm, soapy water than in purposefully washing their dolls.



BOOKS

Here are some books about babies.

- *My Baby Brother Needs a Friend* by Jane Belk Moncure (The Child's World)
- *Betsy and Peter Are Different* by Gunilla Wolde (Random House)
- *Baby Time* by Laurie Krasny Brown (Knopf)

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The following activity was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR THREES AND FOURS

Dramatic Play

Invite a Friend to Tea

Treat yourselves to a tea party!

Aim: Children will get to know one another as they play together in the dramatic-play area.

Group Size: Three to four children at a time.

Materials:
Dramatic-play items such as:

- dishes
- crayons or markers
- kitchen furniture
- pots and pans
- play telephones
- paper
- toy food (or materials to be used as pretend food)

Warm-up: Gather a small group of children and ask, "Have you ever been to a tea party? What do you think happens at this kind of party?" You might need to help out with some additional information.

ACTIVITY

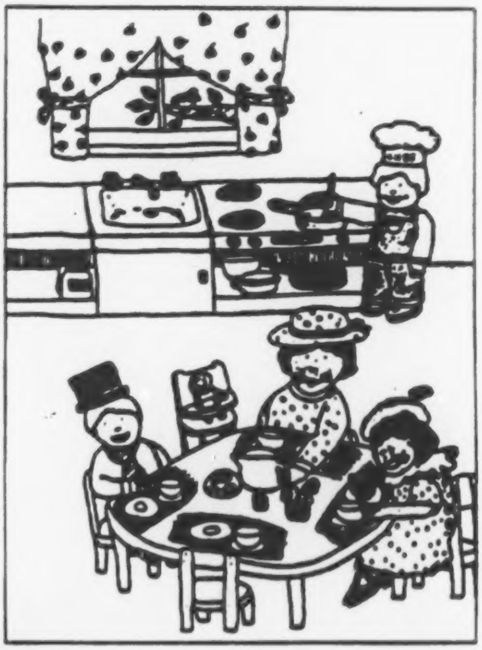
- Invite three or four children to set up a tea party in the dramatic-play area. If children need some guidance, ask them what items they need to set the table, which "foods" and "drinks" they want to serve, and what dress-up clothes they want to wear.
- Let children decide who'll be the hosts and who'll be the guests. (You might want to talk about the different roles.) Let your children know that they can take turns.
- Encourage the hosts to invite their guests by calling on the "telephone" or by dictating invitations.
- Participate as an observer or invited guest. If needed, offer support to help make a wonderful tea party.

Observations:

- With which pretend-play roles are your children most comfortable?
- How do different children go about structuring their dramatic play?

Extensions:
Children might want to have menus for their next tea party. Encourage your group to draw pictures of the different foods they like. Children can dictate the names of their food pictures or "write" the names themselves. Compile the pictures into a class menu.

Remember:
If some children are shy about joining in with their classmates, you can model different ways of interacting. You might say, "Lydia's tea cup is empty. Albert, can you please get some tea for her?"



BOOKS

Share these books about playing dress-up with your children.

- *At Home* by Colin McNaughton (Philomel)
- *At the Table, Mealtime and Munchety Munch* by Harriet Ziefert (Viking)
- *Bread and Cheese* by David Lloyd (Greenwillow)

The following activity was developed by Early Childhood Today (1991).

DRAMATIC PLAY

PLAYING WITH ROLES

Aims: Children will participate in dramatic-play situations that foster an anti-bias awareness of gender roles as they use creative-thinking, problem-solving, and social-interaction skills.

Group size: Three or four children at a time.

Materials: A variety of props which might be interpreted as gender specific, such as small, safe tools; a carpenter's apron; a typewriter; doctor/nurse props; a factory-type lunch box; a briefcase; plastic piping and wrenches; a menu and order pad; pictures of men and women doing non-stereotypical work; experience-chart paper; and markers.

GETTING READY

Read a book from the list below. (These are all books that show children how boys and girls — and men and women — can do anything.) Or, share a favorite story on a similar topic. Discuss the story and ask children to react. Consider this "groundwork" for the creative play that is to follow.

BEGIN

Stock your dramatic-play area with some of the new props and provide pictures cut from magazines of men and women doing non-stereotypical work. Be sure you also have materials that represent activities both men and women have traditionally done. (It's important to add any new props without direction or introduction, because the purpose of the first part of this activity is to observe how children choose to use them without instruction.)

Observe to see the types of play scenes children create. Will the girls use items that are often thought of as "boy" things? What about the boys? Do more boys play in the area now that there are new "male" props there? Note if, with time, children begin to shift away from traditional gender role play. If available, share more of the suggested books.

After a few days, get together to talk. You might say, "Who do you think would use a menu and order pad? Can girls be waitpersons? Can boys?" Bring the props over and take turns talking about them, encouraging children to share their thoughts and feelings.

Help children name other tools they have heard of to list on experience-chart paper. Discuss if (and how) both men and women use them. Some children may feel, for example, that a woman cannot work a chain saw, but other children will disagree. After each item on the list, check off whether a man or a woman can use it.

Over the next week, watch children as they return to play in the dramatic-play area. Has their play changed at all? How about their conversation? Periodically refer back to your list, add to it, and continue your discussion.

Remember:

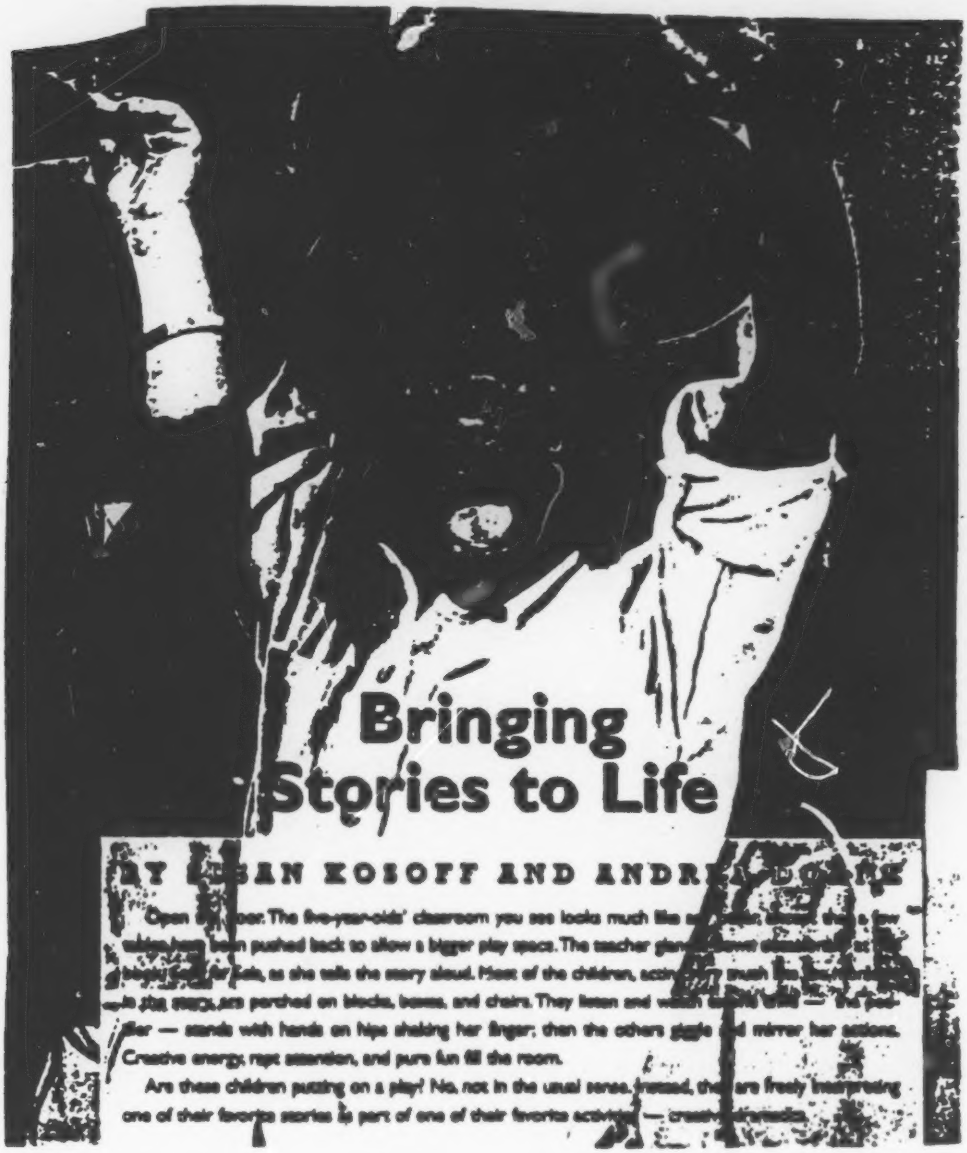
- This issue is not something that can be dealt with in one simple activity. The concept of gender identity needs to be addressed throughout the year, not only in activities but also in the way you talk with children and the model you provide. It's a good way to tune into your own biases, too.
- When you are talking about what men can do and what women can do, be careful to remain sensitive to the cultural backgrounds of your children and consider the roles that are approved of in their family settings.

BOOKS

The following books deal with the issue of gender identity.

- *Boys and Girls, Girls and Boys* by E. Merriman (Holt, Rinehart & Winston)
- *Jessie's Dream Skirt* by B. Mack (Lollipop Power)
- *My Daddy Is a Nurse* by M. Wandro (Addison-Wesley)

The following article is by Susan Kosoff and Andrea Doone (1996).



Bringing Stories to Life

BY [illegible]SAN KOSOFF AND ANDR[illegible]

Open [illegible] door. The five-year-olds' classroom you see looks much like [illegible] a few tables have been pushed back to allow a bigger play space. The teacher [illegible] at a [illegible] for [illegible], as she tells the story aloud. Most of the children, acting [illegible] much [illegible] in the story, are perched on blocks, boxes, and chairs. They listen and watch [illegible] — the [illegible] — stands with hands on hips shaking her finger; then the others giggle [illegible] mirror her actions. Creative energy, rapt attention, and pure fun fill the room.

Are these children putting on a play? No, not in the usual sense. Instead, they are freely interpreting one of their favorite stories as part of one of their favorite activities — creative dramatics.

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GOING BEYOND DRAMATIC PLAY

What is creative dramatics?

More structured than dramatic play and less prescribed than theater, creative dramatics asks children to use movement, mime, and dialogue to answer dramatic questions or solve dramatic problems. As the teacher, you pose the questions. You might ask about ways to move, such as "How would you move if your toes were made of rocks?" or about showing emotions: "Think about something that made you angry. How did you show you were angry?" Often, the questions will be suggested by the story that the group is dramatizing together. And of course, the answers children invent are always right!

WE'RE THE MONKEYS! Repetitive actions in classic tales such as *Caps For Sale* provide great material for children's creative dramatics.

How do you begin?

Creative dramatics begins with simple, fun exercises that let children practice movements in dramatic situations. For example, you might say, "The baby rabbit is creeping into the farmer's garden," or "The baby rabbit moves quickly away from the farmer." Children may respond by crawling, jumping, or doing whatever they choose, each moving in his or her own unique way.

Once children have some experience with those activities, creative dramatics extends to acting out stories. Unlike in traditional theater, the dramatization isn't dictated by a script or a director's instructions. Instead, it evolves as children experiment with the components of a story — setting, character, and plot — and then put them all together to "show" as a group. Children don't rehearse in the usual sense, but they may repeat aspects of the story to try out different roles and approaches. Props, costumes, and sets are sometimes included, but they are much less important than the players. An audience, which is optional, is usually made up of other children in the group.

Why should you do creative dramatics with young children?

For so many reasons! Like music, visual arts, and dance, creative dramatics is an art form of its own, one that touches the whole child. It begins with moving and making believe, two things children naturally love to do. Then it allows you to help children build on these abilities by offering fun challenges in dramatic ways. Because many of the challenges come from acting out stories, creative dramatics helps children understand concepts of literature such as character and story structure in imaginative and physical ways. And, in the process of creative dramatics, children learn a wealth of new ways to express themselves and communicate their thoughts and feelings. In addition, because creative dramatics is a group art, children learn to work together and to

WATCH US WILD THINGS! Give children a chance to interpret a story such as Where the Wild Things Are in their own way — while others watch.

solve problems collaboratively. In all these ways, creative dramatics provides experiences that foster children's creative, cognitive, social, emotional, and physical development.

Who should do creative dramatics?

Children begin to develop the roots of creative dramatics as soon as they start learning to move and play pretend. But it isn't until they are about five years old that they can fully use these skills to act out stories. For two- and three-year-olds, spontaneous, child-initiated, open-ended dramatic play is the most appropriate form of dramatic activity. Dramatic play remains important for all young children, but at four, many are also ready to experiment with creative-dramatics movement activities. And by five and six, creative dramatics can really take off. (See the Development Chart, p. 29, for ideas about appropriate dramatic activities for different ages.)

Creative dramatics is also a great activity for many four-, five-, and six-year-old children with special needs. Because individual expression is key, children of all physical and cognitive abilities can enjoy and learn from creative dramatics together. Many children with conditions such as Attention Deficit Hyperactive Disorder (ADHD) are attracted to creative dramatics because it is fast-paced and active, and they are usually successful at it because there is enough structure to help them keep focused.

What is your role?

In children's spontaneous dramatic play, your role is primarily supportive. In creative dramatics, you play a much more active part. In movement activities and story dramatizations, you pose the questions that children answer using their bodies, voices, and imaginations. You narrate stories as children act them out, orchestrating their actions into a unified whole. But though you guide the activity, you aren't directing the children's actions! Instead, you set the stage for each child to interpret a situation or story in his or her own way and then express it as part of a group.

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Choosing Stories That Work

Make sure the stories you choose:
- have a clear story line with a beginning, middle, and end.
- are age-appropriate and developmentally appropriate.
- include a dramatic conflict.
- can be broken down into problem-solving tasks that allow for character development, movement, and mime and/or dialogue.
- have a limited number of scenes.
- allow for as many or as few parts as you need for your group.
- are favorites of yours and your children's.

Here are some stories that work:
Who's in Rabbit's House? by Verna Aardema (Dial Press)
The Greentail Mouse by Leo Lionni (Pantheon Books)
Swimmy by Leo Lionni (Scholastic)
There's a Nightmare in My Closet by Mercer Mayer (Dial Press)
Anansi the Spider by Gerald McDermott (Holt, Rinehart & Winston)
The Stonecutter by Gerald McDermott (Viking Press)
The Funny Little Woman by Arlene Mosel and Blair Lent (based on the tale by Lafcadio Hearn) (E.P. Dutton)
Where the Wild Things Are by Maurice Sendak (HarperCollins)
Caps for Sale by Esphyr Slobodkina (W.R. Scott)
Two Bad Ants by Chris VanAllsburg (Houghton Mifflin)

LET'S GET MOVING

Getting started

For children new to creative dramatics, the most important things are to move and to think and talk about moving. Your first creative-dramatics activity can be as simple as asking children to move around in a space such as your rug area or a circle taped on the floor. Then you ask questions to help them think about their movements. Were they moving high or low? In what directions did they move? How many parts of their bodies were on the floor supporting them? Encourage children to try moving at different levels, in different directions, and with different bases of support. They can also experiment with different styles, such as moving heavily or lightly, loudly or quietly. The purpose is to have fun and help children build a repertoire of movements they can draw upon.

Showing shapes

The following exercises are beginning creative-dramatic activities that let children use movement in dramatic situations. You can try them in small groups or with your whole class at once. Before you start, be sure to define for children the space they can move in. Then, to do the activity, ask children to think about the qualities of a specific object and show its shape using their bodies. (This is more effective than asking children to "be" objects that they can't really be.) Slowly relate a dramatic situation, using lots of descriptive words, and encourage children to show how the object changes as you talk. For example, children might show the qualities of not only doing but actually being the laundry, as you relate the following situation: *A woman took her wet, crumpled clothes out of the washing machine. She dropped them into her basket and carried them outside to the line. She began hanging up the clothes, one piece at a time. She picked up a pair of jeans. It was very heavy. She threw the legs over the clothesline. Next, she picked up a shirt by the sleeves and hung it up. The warm sun slowly dried the clothes. They started to feel lighter....*

Here are other situations you can ask children to dramatize:

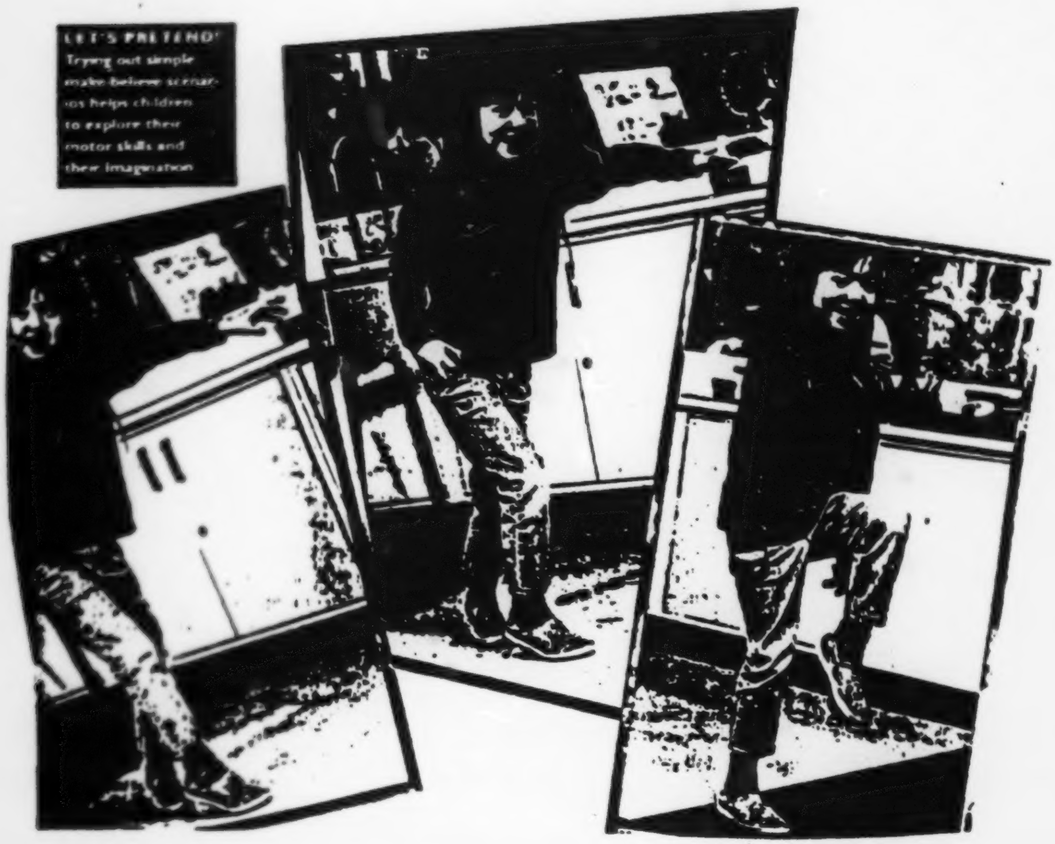
- Show the shape of a tall candle as it burns down and eventually becomes a pool of wax.
- Show the shape of ice cream in a cone as it begins to melt slowly, until it becomes a puddle of goo.
- Show the shape of a rubber band that is stretched and stretched, then released to fly across the room.
- Show the shape of a pretzel that is put in the oven to bake, and begins to puff up.

Moving with feeling

Once they have some experience with these kinds of activities, most four-, five-, and six-year-olds are ready to use their bodies and voices to express feelings as well as situations. In the following activities, ask children to think about, and then show, how they would feel as well as how they would move.

- Pretend your feet are stuck to the ground. You are working to unstick yourself. Then, finally, you are free.
- Pretend you are walking through crunchy leaves on a dark night, then walking through snow on a sunny day.
- Pretend you are walking through your front door at home, and realize you lost something important such as your new mittens.
- Pretend you are rocking backwards on your chair until it tips over.

LET'S PRETEND! Trying out simple make-believe scenarios helps children to explore their motor skills and their imagination.



STORY ACTION Children can begin to explore movements as you read their favorite stories.

ACTING OUT THE STORY

Curtain up!

The most exciting part of creative dramatics is actually acting out stories, so don't wait! After you do one or two of the exercises above, let your children try out a favorite story, using the steps below. Then you can continue to offer movement activities and story dramatization exercises to help children develop their abilities.

At first you'll probably want to go through the following steps fairly quickly to give your children a taste of dramatizing a story. Later, you can extend these activities into more in-depth projects.

1 **Choose a story with the children.** Start by having children choose one story from a selection of very simple stories that they like and know well and that you are prepared to work with. Read it over a few times, and think about how it might work as the basis for a creative-dramatics activity.

TIP: The story you choose can make or break the success of your activity. See "Stories that Work," page 22, for guidelines and suggestions.

2 **Read the story together.** While you read or after, ask children to call attention to the events in the story.

TIP: When children are more experienced with creative dramatics, you can use this as the first step to introduce new stories to act out. Remember to discuss a new story as you would any story to help them understand it and relate it to their own lives.

3 **Break down the story into dramatic parts.** Talk with children about the sections that can be acted out. In *Swimmy*, for

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example, these sections would be Swimmy swimming alone and feeling lonely, exploring the seas, feeling happy as he joins up with the other fish, and bravely leading them as they scare off the big fish.

TIP: Point out features in the plot and the illustrations that will help children think about ways to act out the story. Consider flagging your book to help everyone remember.

4 Decide on roles. Ask children who they want to be. Most stories for young children involve one or two lead characters and any number of supporters, such as the Wild Things in *Where the Wild Things Are*, the monkeys in *Caps for Sale*, or the other fish in *Swimmy*. Decide ahead of time if you want to demonstrate the main character at first to give children the idea, or if children can volunteer. Later, interested children can take turns as the main character(s).

TIP: Be flexible about parts to accommodate your group. There might be several peddlers in *Caps for Sale*, for example, or Max might rule with his sister, the queen of all Wild Things. If you are flexible with roles, you'll encourage children's flexibility as well.

5 Create an audience. A creative dramatics audience is usually composed of children in the group whose role is to watch actively and give feedback to the players. At times you may have no audience, or you may divide your group and ask children to alternate being players and audience members.

TIP: Audience member can be a good role for children who are interested in creative dramatics but prefer to observe before joining in.

6 Set the stage. Decide together how your classroom will serve as the setting for the story. For example, to dramatize *There's a Nightmare in My Closet*, you might designate the library area as the spot for the bed, and your rug area as the closet where the nightmares gather. Involve children in deciding whether you need simple props and costumes, like a blanket and hat, or larger set pieces, such as a chair to represent the closet door.

TIP: Gyms and other large, empty spaces can overwhelm young children and make it difficult for them to focus. So your classroom, with the tables pushed back, is usually the best stage for creative dramatics.

Dramatizing the Story Elements

Here is one way you might help children explore the elements of *Where the Wild Things Are* by Maurice Sendak.

- **Examine the features of the settings. For example, Max's bedroom has very straight, angular furniture and walls. The forest has many features at medium and high levels, and the ocean is made of fluid, twisting curves. How can children show the shapes of the objects in these settings? How can they change their shapes to show how the scenes transform from bedroom to forest to ocean?**

- **Experiment with character's movements. Notice the Wild Things' body parts. Ask children to create their own kind of monster by exaggerating a part of their bodies to show, for example, huge paws, long ears, or a bulging stomach, as well as claws and huge eyes. How would the exaggerated body part affect movements?**

- **Explore the characters' reactions. What makes the Wild Things happy or sad or shy or angry? How can the children use their voices, as well as their bodies, to show the Wild Things' feelings? Suggest a few activities for the Wild Things to do with Max, such as marching or playing hide-and-seek or leapfrog. Ask children to dramatize these games showing and emphasizing their exaggerated body parts and particular feelings.**

READY FOR ROLES
Acting out feelings and gestures helps bring story characters to life

7 Ask dramatic questions. Go through the story part by part. Point out features in the illustrations and pose open-ended questions that help children problem-solve ways to dramatize the story. Encourage them to experiment with different solutions.

TIP: Have fun and be creative in finding ways to help children dramatize story elements. See "Dramatizing the Story Elements," page 27, for examples.

8 Narrate and observe. Now help children bring the pieces back together so they can "show" the story. Tell it aloud, using the book as a reference. Pause when appropriate to allow children's actions or dialogue to develop. Observe children's movements and reactions and weave them into your narration. Your goal is to maintain the integrity of the story line, but at the same time to be flexible and validate children's creativity and self-expression.

TIP: Agree on cues that will signal the beginning and end of your dramatization. For example, "Lights up" and "Lights down," "Curtain up" and "Curtain down," or "Actors ready" and "Actors rest."

9 Reflect on the drama you created. Ask children, "What do you think?" Look to the audience, if you have one, for comments. What parts of the dramatization worked for them? How did they know how a character felt, for example? Encourage a positive discussion among the audience members and players.

TIP: As you discuss your efforts, don't forget to applaud yourselves for a creative job well done!

10 Do it again! Ask children what, if anything, they would like to do differently. If they are interested, repeat the dramatization. Encourage them to take on a new role or try out a different approach to the same one.

TIP: Consider postponing this step for another day. Waiting offers children an opportunity to think about new approaches now that they are comfortable acting out the story line. And it gives you a chance to look for new props or scenery and to create a new movement activity that will help spark fresh ideas.

In fact, one story can be developed over a number of days or even weeks. Give children time to *fully* explore their creative process.

Creative dramatics invites children to tap into a rich source of self-expression, creativity, and creative thinking. And it can do the same for you! Just as you don't need to be a painter or singer to help children express themselves through art or music, you don't need to be an actor to provide rich dramatic experiences that you and your children can enjoy. Try creative dramatics in your classroom. Trust in your own creative powers. Don't be afraid to start — and have fun!

Susan Kosoff is a faculty member at Wheelock College in Boston, Massachusetts, and producer of the Wheelock Family Theatre. Andrea Doane teaches first grade and is the choreographer and audio-describer for the Wheelock Family Theatre.

DRAMA AND DEVELOPMENT

Moving and making believe are the roots of creative dramatics. Here are ways to help children develop these skills:

Ones & Twos

- Are mastering basic movements such as running and jumping.
- Use realistic objects symbolically to imitate adult behavior.
- Concentrate more on props than on interacting with other children.
- Play out simple themes involving mother-baby relationships.
- Communicate more with gestures, motions, and sounds than with words.

You can help by:

- Offering large, soft spaces to safely practice moving.
- Providing familiar, realistic props such as dolls, toy telephones, and household items.
- Encouraging and building on children's spontaneous use of objects.
- Modeling ways to use objects symbolically.

Threes & Fours

- Have improved coordination and control over their movements.
- Adopt roles of other family members and familiar people (threes) and active characters such as police officers (fours).
- Use language, different voices, and costumes to portray roles.
- Interact in pairs or small groups and continue their play for extended periods.
- Use abstract objects as props, such as a large block for a car.

You can help by:

- Providing equipment that challenges motor development, such as balls, tricycles, and climbing structures.
- Organizing movement activities such as obstacle courses and non-competitive circle games.
- Creating a dramatic play area rich in materials and costumes to encourage children's spontaneous play.
- Allowing enough time (at least 45 minutes) for satisfying drama to develop.
- Observing children and asking questions or offering props to help extend their play.

Fives & Sixes

- Use movements to represent pretend objects or situations, such as knocking on a make-believe door.
- Enjoy creating dramas with fantasy themes and acting out stories from books.
- Discuss their dramas with one another, planning the who, what, where, when, and how.
- May extend their play over a period of days.
- Like to make their own props and costumes to enhance their dramas.

You can help by:

- Offering lots of space and time for children to move their bodies.
- Continuing to encourage children's own dramatic play.
- Allowing children to discuss their play on their own, stepping in to help only when needed.
- Reading stories often and encouraging children to reenact them using dramatic play, felt boards, and organized dramatic activities.
- Providing many open-ended props and materials that children can use in their own way.

Appendix Q

Holidays And Multicultural Education

The following article is by Victoria J. Dimidjian (1989).

Holidays, Holy Days, and Wholly Dazed

Victoria Jean Dimidjian

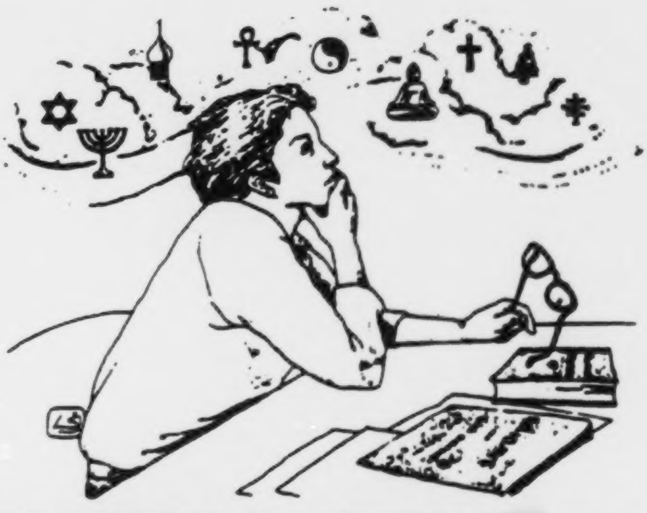
Approaches to Special Days

Holidays, the worth and appropriateness of which are taken for granted in traditional, homogeneous societies, create a challenge for the early childhood setting in our contemporary pluralistic society. Although we like and value holidays for their fun, their colorfulness, and their ability to bring us together and to introduce us to cultural diversity, certain dilemmas confront us.

The word *holiday* derives from *holy day*, denoting the origin of most holidays in religious practice. This point of origin creates most of the current problems because a class's children may represent many religious traditions. Other dilemmas concern historical interpretation: For instance, most Americans think Thanksgiving is well named, but a Native American's perspective on this day can justifiably be one of sadness and loss (Ramsey, 1979).

Some questions about holidays in early childhood settings are:

- Should religious holidays be celebrated? Christmas, Easter, and Passover are the major ones in our culture.
- Should holidays of many cultures and religions be celebrated?
- Can one celebrate Christmas or Easter without being religious?
- Can religious holidays be celebrated in religious schools without harming the children of a different persuasion?
- Can children be taught about religious holidays without being compromised?



Unless yours is a religious school, and all parents know it, be sure you are not doing religious things in your holiday celebrations. Christmas and Easter are religious holidays.

Victoria Dimidjian is Associate Professor of Teacher Education at Shippensberg University in Central Pennsylvania, where she teaches courses on child growth and development and early childhood education.

Illustrations by Lura Schwarz Smith, © 1989.

Devising approaches to the dilemmas

The "holidays-holy days" concept provides two positive approaches toward resolving some of the dilemmas. A school or center can take a clear look at what is involved in specific *holidays* and choose to celebrate or study some of them. Such a school is most probably a nonreligious school, concerned with protecting parents' rights to provide whatever religious training is desired. Or, a center or school can decide that its function is to observe *holy days*—to consciously recognize and transmit a religious tradition. Such a school or center is likely to be openly affiliated with a religious institution. Either of these approaches provides a basis for planning the curriculum and helps to avoid two lesser alternatives. (See Table 1.)

"Hollow days" and "wholly ed"

These lesser alternatives show up in distortions of "holidays." The least desirable is "hollow days"—just the outer trappings of a special time without the inner involvement and growing understanding that characterize celebratory sharing (Davidson, 1980; Ideas That Work With Young Children, 1985). Such days are

Table 1. **Contrasting Approaches to Holidays With Young Children**

	Holidays To Be Celebrated	*Purpose of Holiday Celebrations*	*Pluses/Pitfalls*
Holidays	Predetermined by the school; coordinated with staff and families through handbooks, newsletters, and informal contacts	• Sparking new creative opportunities for child play and learning • Creating broader awareness and acceptance of cultural and religious diversity • Building links between school and home to focus on developing the social skills of the child	*Plus:* Can reflect the diversity of traditions and practices of contemporary society *Pitfalls:* 1) Can forget that not all children's families celebrate Christmas and Easter 2) Routinized activities — "doing" without understanding
Holy Days	Predetermined by the school; coordinated with staff and families through school policy statement, newsletters, and notices	• Same as "holidays," plus: • Beginning awareness of understanding and participating in specific religious and/or ethnic traditions • Affirming shared traditions and practices at home and school if child/family practice the traditions of the "holy days" program • If not, to extend acceptance and appreciation of the child/family for this tradition	*Plus:* High degree of consistency in both home and school to help a child form identity *Pitfalls:* 1) May not provide early positive acquaintance with multicultural differences in contemporary society 2) Routinized activities—"doing" without understanding
Wholly Dazed	Varies: often determined spontaneously on basis of staff interests, parental resources, and classroom composition	• Same as "holidays," plus: • Opportunity to build upon and extend the unique backgrounds and traditions of each child in the classroom	*Pluses:* 1) Most eclectic approach. Greatest degree of latitude in incorporating holidays, new themes, and the background of people in the program 2) Greatest opportunity to plan jointly with families *Pitfall:* Too many/too few purposefully chosen celebrations. Too many "things to do" without careful reflection on why each will help young children learn and grow

characterized by ceremonies performed perfunctorily, words recited by rote, actions that seem mechanical, faded decorations pulled from closets where they have been stored for a year, or glitzy commercial decor ordered from school supply catalogues.

Somewhat better is the "wholly dazed" approach, in which a school responds to the perceived diversity of contemporary culture and celebrates a variety of events without a clear articulation of policies or programs. Such a school, in pursuing the praiseworthy aims of multicultural, multiethnic education, may find that it is creating "tourist" experiences. As Hendrick (1984) observes of this potpourri approach:

> Many teachers seem to think this is all there is to multicultural education, whereas it is actually only the beginning. We must realize that the basic purpose of providing multicultural experiences is not to teach the children facts about Puerto Rico or Japan, or to prove to the community that the teacher is not prejudiced. The purpose of multicultural curriculum is to attach positive feelings to multicultural experiences so that each child will feel included and valued, and will also feel friendly, and respectful toward people from other ethnic and cultural groups. (p. 257)

Strengths and weaknesses of the "wholly dazed" approach

In the "wholly dazed" approach, the teacher is responsible for deciding which holidays will be celebrated and why and how. This approach offers teachers a high degree of autonomy, flexibility, and opportunity for creative planning. The results can sometimes be wholly dazzling! The teacher can adopt a calendar of holiday activities that match the interests and inclinations of the children, and she can sensitively adapt to the people involved in her classroom. Thus, the arrival of a Moslem child in a preschool just before the beginning of Ramadan caused one teacher to create activities in which her children learned about the child's country, Egypt, and the long observance of Ramadan. The next year the arrival of a child from Sweden occasioned new Christmas customs, again as a part of understanding the child's culture and heritage. In the hands of a skilled and enthusiastic teacher, this approach can be terrific, full of growth potential for children and adults alike.

However, because of its primarily spontaneous, possibly nonreflective methods, this approach may add unnecessary and potentially overwhelming stimulation to children who may already experience holiday hype from the media and in the community as marketers of children's products aim directly at the young. Teachers using any of these approaches—but particularly those who have not considered the significance of holidays in the curriculum—need to moderate stimulation so that children do not become "wholly dazed" by the pace and number of days for holiday activities. Some programs do this by limiting the number of days spent on holiday activities to the three or four just preceding or following the holiday.

There is also a danger that the wholly dazed approach can be makeshift, just the busywork of cutting and pasting cardboard "Indian

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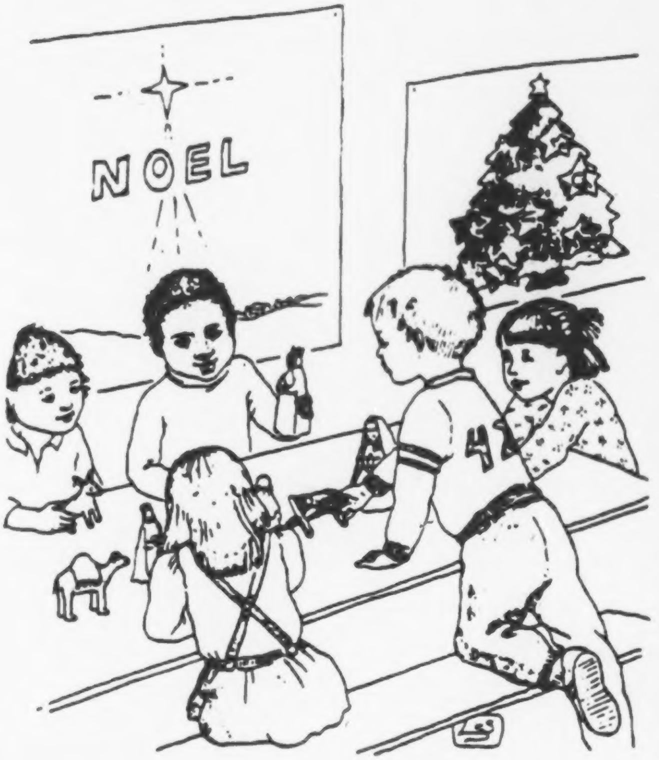
Figure 1. **Guidelines for "Holidays" Schools**

1. Use holiday activities as part of many other kinds of activities about a cultural group. Ask yourself: What is the purpose of teaching about this holiday? Is it developmentally suitable to my group of children? Is it related to their lives? If not, why am I introducing it?
2. Set holiday activities in the context of people's daily life and beliefs by connecting them to specific children and families. With kindergarten and older children, include holidays that honor struggles for justice and relate these holidays to children's own experiences with unfairness.
3. Establish the distinction between learning about another person's holiday rituals and celebrating one's own holiday. Invite children to participate as "guests" in a holiday activity not part of their culture. Encourage the children whose holiday it is to share feelings as well as information.
4. Do not treat some holidays as "exotic" and others as regular. Everyone is "ethnic": Everyone's traditions come from specific ethnic or national groups.
5. Do not assume everyone from the same ethnic/religious group celebrates holidays the same way. Make sure that any differences in how each family celebrates are evident and respected.
6. Demonstrate respect for everyone's traditions throughout the curriculum.
7. Plan strategies for working with the children whose families' beliefs do not permit participation in holiday celebrations. Include the child's parents in creating satisfactory alternatives for the child within the classroom.
8. Be sensitive to the possibility that families with very low incomes may find certain holidays stressful because of the enormous amount of commercialization and media pressure to buy, buy, buy. Stores' advertising of Halloween costumes, media and store emphasis on eating special foods at Thanksgiving, and the commercial equation of love with expensive and numerous gifts at Christmas time are prominent examples.

Note. Adapted from *Anti-Bias Curriculum: Tools for Empowering Young Children* (pp. 86–87) by L. Derman-Sparks, 1989, Washington, DC: NAEYC. Copyright © 1989 by Louise Derman-Sparks. Adapted by permission.



Some schools intentionally teach "comparative religions," that is, they teach, respectfully, the beliefs and customs involved in the holidays of various religions.

headdresses," paper chains, or Easter baskets. Then, holidays are not working to achieve the program's or the teacher's goals but are mindlessly driving the program's activities. Holiday activities are often done on a rote, product-oriented basis, offering children little developmental challenge, information, or opportunity to develop individuality. The danger of emptiness in such an approach is epitomized in a little boy's response when asked why he was painting a play-dough Christmas ornament: "She said I had to so I could play blocks."

Using the planned approaches: Holy days or holidays

The planned approaches require that a school or center articulate in advance whether "holidays" or "holy days" are appropriate for it. Sometimes this decision is made by a sponsoring agency—a public school, for instance, is constitutionally barred from celebrating holy days, whereas a Jewish Community Center preschool is expected to observe relevant holy days. Less clear expectations govern independent schools. Sometimes collaborations of parents, teachers, and administrators determine the approach. Frequently, the school decides on its own. After school or center planners have thought through its approach, with or without parent input, they must carefully write it out in their policy guidelines, communicate it to parents, and plan accordingly for the year.

Thus, for instance, when December comes, the *holy days* school will straightforwardly study and observe the particular holidays of its tradition, inviting children who do not share that heritage to be "guests" (Derman-Sparks, 1989; see Figure 1). The *holidays* school will have more options. It may focus on the winter celebrations in their various manifestations, looking for commonalities and differences and for what the rituals mean to the people who observe them. Or, it may focus on other less seasonal aspects of curriculum on the grounds that the December holidays are sufficiently explored at home and emphasized in the media to allow the school to function as a calming counterpoint. Or, it might design a unique celebration based on local interests to illuminate the functions of holidays.

Because Christianity is the dominant religion in America, the tendency in nonreligious schools is to celebrate a secularized Christmas (e.g., do lots of red-and-green projects but no manger scenes). We should recognize, however, that Christmas is at root a religious holiday the observance of which is alien, sometimes even offensive, to non-Christians. Easter poses the same dilemma — a school cannot celebrate Easter nonreligiously, although it can celebrate the Easter-related themes of spring, rebirth, and new life.

If a "holidays" school has decided to focus on December holidays (Christmas, Chanukah, Kwanzaa), then it can explore the religious nature of these holidays. Religion can be addressed as a belief system and a basis of culture. For example, regarding Chanukah, one can say, "Some people, Jews, believe that lighting these special candles makes them think about a time when God helped them. When Jews light candles together they think about that time." Discussing the idea of like-believing people living together illustrates a concept of culture. Derman-Sparks (1989) provides more ideas on working with the December holidays. If yours is not a religious school, be aware of the bias involved in teaching one or two of these holidays, but not the others, which are the important ones to certain groups.

"Holy days" schools have considerable latitude in enacting the holidays they have chosen. Their aim is to convey a tradition, using all the symbols and rituals of that tradition to do so. "Holidays" schools, on the other hand, refraining from establishing religious traditions but aware of children's need in a pluralistic society to be informed about the customs of others, can explore symbols and rituals in a more objective manner. Figure 2 gives examples of the differences between using symbols in all their power and exploring symbols for what they can tell us about ourselves and others. The same distinctions should be made if or when other holidays or holy days are to be included in a school's curriculum. There is also the option of avoiding holiday activities altogether because it is so easy to inadvertently offend some families.

Patriotic holidays

Patriotic holidays are nonreligious in origin but are often consistent with holy days because of their themes. Passover's theme of freedom is reiterated in Martin Luther King Day and in Independence Day. Thus "holy days" schools can find observance of such holidays supportive of their overall program.

Figure 2. Christmas in Two Schools: Learning About the Holiday in Contrast to Observing the Holy Day

"Holiday" or nonreligious school	**"Holy day" or religious school**
Exploring symbols	Using symbols
Symbol: Christmas Tree	
Have children smell and feel fresh evergreen boughs to experience their fragrance and beauty. Talk about why people might want in a cold, dark season to bring bright boughs and trees inside and decorate with lights.	Decorate a Christmas tree and talk about the evergreenness of the tree being like ever-lasting life. Talk about Christians in southern climates not using Christmas trees because they don't grow there. Enjoy the tree, its fragrance and beauty. Read stories around it. Sing carols near it.
Symbol: Lights	
Burn oil and candles. Sit in a darkened room and light a candle. Talk about feelings, watch the candle go out, talk about feelings. Talk about lights on trees, how the symbols combine.	Explore the symbol as in "holidays" schools but talk about Jesus's birth being like a light that cheered people. Talk about stars; make stars. Tell the story of the manger and the star that guided people to it.
Symbol: Gifts	
Have each child find something in the room to present to another child, wrapped or unwrapped. The experiences of thoughtfulness and pleasure in receiving a gift will be encouraged, as will empathy. Talk about feelings, why we give gifts on birthdays.	Make gifts to take home or to share at school to celebrate Jesus's birthday in the same way that many people celebrate other birthdays.
Symbol: Baby Jesus	
If a baby can visit the class, children can look at the baby and talk about what it might be when it grows up. Explain that Christmas is about a baby that grew up to be a leader.	Construct a creche that children can play with. Talk about the baby's growing up to be the Jesus we pray to, what a special baby he was.
Symbol: Sweet Food	
Make cookies, date bread, etc., to experience the sweetness that is like the sweetness of life and of people's happiness when a new baby is born.	Make cookies, date bread, etc., as in "holidays" school, linking it to the birth of Jesus as a special new baby to be happy about.

Figure 2. continued

"Holiday" or nonreligious school	"Holy day" or religious school
Keeping perspective	**Keeping perspective**
Because Christmas is so widely and thoroughly celebrated in America, children who do not celebrate it often feel envious of those who do. These feelings can be eased by talking about the value of all traditions, looking at a globe to show that Christmas is celebrated chiefly in Europe and the Americas, which means lots of other people don't observe it. Sometimes people celebrate Christmas just because they think it is fun or because their neighbors do it. That is all right too.	Because Christmas is so widely and thoroughly celebrated in America, children who celebrate it may think that those who do not are odd or unworthy. Talk about the fact that other people have happy celebrations too, and that Christmas is celebrated mainly in Europe and the Americas.

Contributed by Mary Rivkin

"Holidays" schools may choose them for thematic reasons as well. Each holiday should be evaluated for its meaning to see how it fits into the overall goals and program of the school or center.

The staff and parents of every school and program for young children need to be clear on their philosophy pertaining to holidays versus holy days.

Making sense of holidays

Five hundred years ago, had we been Christians living in a European country, we would have celebrated a holiday about every three days. Fortunately, they would have all been from one tradition and thus had a coherency that our pluralistic culture no longer provides us. Now we need to help children and ourselves toward a livable coherency, and in this our choices about holidays and our sensitivity to their nuances are critical. Thoughtful foresight and planning can enlighten our choices.

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The following article is by Jeanette C. Nunnelley (1990).

Beyond Turkeys, Santas, Snowmen, and Hearts:

How To Plan Innovative Curriculum Themes

Jeanette C. Nunnelley

Turkeys are in November; Santas are in December; snowmen are in January; and hearts are in February. Depending on the time of year, visitors to child care centers, nursery schools, and kindergartens will see these seasonal objects hanging from the ceiling, taped to the walls, and displayed on shelves. Other less seasonal but consistent themes—community helpers, home and work, transportation, and zoo animals—have various activities connected with them and yield their own products. Year after year, children cut, glue, draw, paint, and eat the same traditional theme elements.

Curriculum themes offer an assortment of activities that interest young children. The group activities develop necessary cooperation skills (Goetz, 1985). Themes are teaching aids that provide structure and allow concept development. Teachers need not limit their program to traditional themes, however. There is a whole world to explore and discover that goes beyond these familiar themes. Teachers simply need to tap their own imaginations and those of the children for ideas to develop into meaningful learning experiences. We do not have to spend the whole month of February making valentines when worms, bugs, story characters, lights, sounds, and other innovative curriculum themes can draw upon children's curiosity.

Holiday themes, for example, should not be overdone. In fact, traditional religious themes, like Christmas and Easter, that focus on "holy day" celebrations are inappropriate in public schools and other nonreligious settings. Some schools, however, intentionally teach "comparative religions": They teach about the beliefs and customs of various religions' holidays (Chanukah, Kwanzaa, Christmas) in hopes that children will learn to respect diversity. Independent schools need to determine their holiday/holy day policies and put them in writing (Dimidjian, 1989).

Traditional themes offer an assortment of activities that interest young children, but there is a whole world to explore and discover that goes beyond them.

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Illustrations © 1990 by Margaret Scott

Essential to developing exciting topics into classroom realities is a specific planning strategy. This is made up of three steps: 1) brainstorming for topics, 2) designing a theme's implementation, and 3) planning specific activities for the group as a whole and for learning centers. These steps can be used in planning for any age group, including babies. The activities will vary, but the planning strategies are the same.

Brainstorm

Brainstorming for innovative topics should occur about twice a year when long-range plans are made. Planning groups can include parents and children as well as teachers. During the brainstorming sessions, no idea should be considered too broad or inappropriate. Allow planners' imaginations to run wild without limitations as to feasibility, costs, or silliness. Adults should recall their own childhood interests and think of topics that their children have found exciting. Vary traditional themes; for example, the theme of *home* might be narrowed to explore thoroughly such basic children's favorites as pillows or toys. List each idea, no matter how common or far-fetched.

The next phase involves narrowing down the list to ideas that seem feasible. Choose topics that are manageable and focused (Jacobs & Borland, 1986). Suppose one topic initially listed was story characters. The second phase would narrow the topic to Winnie-the-Pooh or Peter Rabbit. Another initial topic, lights, might stand on its own and need no refinement. This phase ensures that the idea is appropriate for the developmental level of the particular children for whom it is intended. A final list of themes for a half-year period should evolve from the brainstorming sessions.

Figure 1

THEME PLAN

Theme topic: Winnie-the-Pooh Duration: 9-25 to 10-6

Teacher: M. Deed Assistant: K. Ray

Theme Goal: Increase awareness of individual differences

Vocabulary of Theme: Pooh, Christopher Robin, Piglet, Tigger, Owl, Eeyore, Rabbit, Kanga, Roo, honey, honeycomb, honey pot, bees, treehouse, hive, thistle, sting, scare, advise, gloomy, bouncy, wise, fat, nervous, friendly, sticky

Main Event: "Play" evolved from a Pooh story children create

Materials Needed: Pooh & friends—books, records, games, stuffed animals, hand puppets, masks, cutouts. Large refrigerator box (for scenery). T-shirts (for costumes). Shirts, tails, ears (dramatic play). Honey, honeycombs, hive, thistles, biscuit ingredients. Fishing equipment

Parent Involvement: P. Downs - facilitate play. J. Clark - get refrigerator box & help children make treehouse and scenery. All send white T-shirt. Send play props. Attend play.

Children's Involvement: All create story for play. Need: set designer, make-up artist, prop person. Each plan one costume. Those interested plan outdoor picnic and fishing trip.

Evaluation: Needed a day or two more. T-shirts worked well for costumes. Play great success - forgot to invite grandparents.

Design theme implementation

This stage, which can be carried out in a staff meeting or by individual teachers, involves further developing the theme ideas. Children and parents are encouraged to participate. The steps for designing a theme are: deciding upon theme goals, listing the vocabulary associated with the topic, agreeing on a "main event," listing materials needed, describing parents' and children's involvement, and planning evaluation. Figure 1 shows a form specifically designed for this process that uses the Winnie-the-Pooh theme for a classroom of 4- and 5-year-old children.

Set overall goals for the theme

Set broad goals for a particular theme. These goals help focus the idea further, and they eventually aid in developing activities. For example, the Winnie-the-Pooh curriculum theme might encompass the goal of understanding our different friends and their characteristics. The goal for the lights theme could include exploring and experimenting with a variety of light sources. Again, consider the children's interests: Children like to have friends, and they enjoy playing around with light.

List vocabulary associated with the theme

List the language associated with the theme. Actually writing the words pertaining to an idea further stimulates activities and broadens our perception of the topic. The list will be tentative because other words and concepts will emerge from the children and from evolving activities. Nouns and proper nouns are good starting points. Then identify verbs, adjectives, and adverbs related to the nouns. Other pertinent aspects of language arts can be incorporated into a particular theme. For example, the rhyme and rhythm of the poems and songs in the Pooh books could be emphasized.

Plan one main event

Each theme selected should have one big, culminating event such as a play, party, or field trip. This aspect of planning is best accomplished with the children. Teachers establish some options, and the children participate in deciding what the "main event" will be. As in the other planning steps, activities emerge from the event selection. For example, the choice for the Winnie-the-Pooh theme might be the production of a play emphasizing the various characteristics of Pooh's friends. Learning experiences evolve: writing (dictating, editing) the script, making costumes, decorating scenery, and gathering props. A main event for the lights theme might be a light show in which the class demonstrates all the various lights explored and discovered during the theme. Thus, the culminating event inspires other endeavors and enhances socialization skills such as cooperation.

Gather materials

Gathering materials for themes can begin as soon as the initial long-range planning has occurred. One advantage of brainstorming twice a year is that it allows time to accumulate books, housekeeping props, art ideas, music, poems, and so on.

Once themes are scheduled, ask parents to send in materials for the upcoming project. When the theme has started, the children are an excellent resource, particularly if the concept is truly exciting to them. Materials seem to emerge wondrously when you have enough time to seek them!

Involve parents in planning

One way to ensure that parents are involved in a classroom is to *plan* for it. Contributions by parents will vary with the topic, but their involvement must be a vital part of preschool programming. At an initial open house ask, bribe, and even plead with parents to list just two special talents or skills they are willing to share with the children. Also ask for a list of materials and services they might provide, such as old boxes, craft leftovers, computer paper, or photocopying. Send a letter (in the mail is best) to parents not present asking for the same information.

We do not have to spend the whole month of February making Valentines when worms, bugs, story characters, lights, sounds, and other innovative curriculum themes can draw upon children's curiosity.

Then *be* sure and *use* the information. Most experienced teachers agree that parents rarely turn you down when participation is meaningful and relevant to them. Remember, parent involvement is best when it requires actual participation with the children.

In the case of the Pooh theme, a parent could be the director of the play. For other themes, participation might include arranging and conducting a field trip to the parent's place of employment, or it may involve a special interest of the parent's—going to a craft shop or a bakery. Don't limit field trips to the zoo and the museum—call for help and ideas. Use the talents and expertise of *all* parents with careful and deliberate planning.

Involve children in planning

Ensure that children are active participants in the planning process by deliberately focusing on their type of involvement. Writing down children's suggestions further commits a teacher to implementing them. Examples are: deciding on a menu, designing scenery, choosing between alternatives for field trips, or selecting party favors. Always encourage children to contribute props for dramatic play and to bring in other materials.

Listen, particularly in the block

Traditional "holy day" curriculum may be irrelevant or inappropriate, depending on the school and the children.

and dramatic play areas, for ideas from the children that can be expanded into group projects. Talk with individual children in the science, math, art, and language arts centers to foster individual exploration and discovery planned just for them. The children soon realize that their ideas and interests really do evolve into actual activities. *Their initiatives will bloom!*

Evaluate

Every theme should be evaluated for effectiveness. A specific place to write evaluative comments after finishing the theme aids a teacher in completing the task. Make notes about which activities were especially creative and stimulating. Activities that bombed (every teacher has had some!) should also be mentioned to avoid future problems. Thus, the form for implementation becomes an excellent reference for next year's planning and organization. Children, too, have an evaluative discussion: What did they do very well? What would they do to make a project work better next time?

Plan specific activities

Planning meaningful activities for learning centers, group times, and outdoor play is at the very core of quality programs in early childhood education. When careful consideration is given to specific themes, whether innovative or traditional, life in the classroom is exhilarating for both teachers and children. Planning around themes allows children to pursue their own interests, yet it provides an overall framework for learning experiences (Levin, 1986).

Plan learning center activities

Commercial plan books *never* have enough space for preschool planning! Therefore, it is a good idea to use supplemental pages of your own design. *First*, make a standardized form that lists curriculum areas used as learning centers (art, math, science, blocks, dramatic play, language arts, etc.) and that has space under each area to list activities for a particular theme. When you have chosen a theme, write down two or three related activities and the materials needed. *Some of the learning experiences will be unique to the theme and others will be typical preschool activities that are simply coordinated with the current idea.* As the projects gets underway and children develop suggestions, new activities will come to mind. Add these to the form.

The previous steps in planning contribute to this process. *For example*, the vocabulary listed inspires activities in the block building and language art center. The "main event" may create projects in the art center. Figures 2 and 3 are examples of supplemental pages for learning centers, group activities, outdoor play, and other activities.

In brainstorming, no idea is too silly or inappropriate. Selecting and refining theme ideas follows.

Plan group activities

Group work also evolves from the previous steps in planning, such as deciding on the "main event." Block

Figure 2

THEME ACTIVITIES AND MATERIALS — LEARNING CENTERS

Theme: Winnie-the-Pooh

Learning Centers	Materials
Language Arts: Experiment w/ tape recorder + voices. Chr. masks for Pooh + friends. Use masks made in art area.	Tape recorder, tapes, masks from art area.
Math: Measure cutouts of Pooh + friends w/ string. Measure own body - compare w/ friends.	Cutouts of Pooh + friends. String.
Science: Honey/water comparisons - measure, pour, weigh, etc. Taste different kinds of honey. Examine honeycomb, thistles.	3 kinds of honey, water, funnels, measuring cups, honeycomb, thistles, microscope, magnifying glass. Book on bee life.
Blocks: Build house for Pooh, Piglet, Owl. Make props for play - Chr. plan	Stuffed Pooh, Piglet, Owl, Eeyore etc. Material scraps for furniture + props.
Dramatic Play: Pooh's House w/ props for friends. Base on Pooh stories	Pooh - red shirt; Tigger - ears; Piglet - striped shirt; Owl - wings; Eeyore - tail w/ bow; Kanga - apron w/ pocket.
Art: Pinch pot honey pots. Make masks of Pooh + friends w/ paper plates + makeup. Make play scenery w/ refrig. box. Chr. design	Clay, paper plates, lipstick, makeup, eye liner, T-shirts, crayons, markers, paint, refrig. box
Quiet/Library/Listening: Listen to record of Pooh story. Pooh books - original + Disney versions.	Get Jane H. book w/ record. Record player + earphones Books

Other:

Manipulative

Pooh board game - get from Ellen H.

Add items children bring to various centers as appropriate

out specific times for large group sessions in the weekly plan book, scheduling an activity that relates to the theme. Group activities for the Winnie-the-Pooh theme might be making biscuits on which to spread honey, practicing for the play, working on costumes, or painting scenery.

Children's ideas may expand group activities and create new ones. For example, a child may bring Winnie-the-Pooh hand puppets to use at a large group session. This may rule out some other teacher-planned activity. The point is to have structures and plans that can be altered with spontaneous ideas from the children.

Plan for outdoor play, too

One of the hardest and most often overlooked elements in planning around themes is outdoor play. Always take the theme outside when the children go out—there is so much to do there if we just use our imaginations. Once again, writing ideas down promotes the likelihood that things will happen. For example, with the Pooh theme, plan a picnic or a pretend fishing trip. In keeping with the overall goal of the theme, to learn about individual differences, each child could go dressed up like one of Pooh's friends—"to walk in the character's shoes."

A group of children might or might not choose to study snowmen. Their participation in the planning process will ensure that their interests and ideas are reflected in whatever is studied.

Conclusion

Preschool and primary classrooms do not have to work through the same themes and ideas year after year. The above strategy and its steps provide a vehicle for both innovative and traditional theme planning. This approach allows organization that respects both a teacher's autonomy and the children's interests and creativity. Adding special theme projects to a basic free play program enriches children's educational experience.

Parents can help with innovative themes: ideas, materials, and effort flow from involved parents.

For Further Reading

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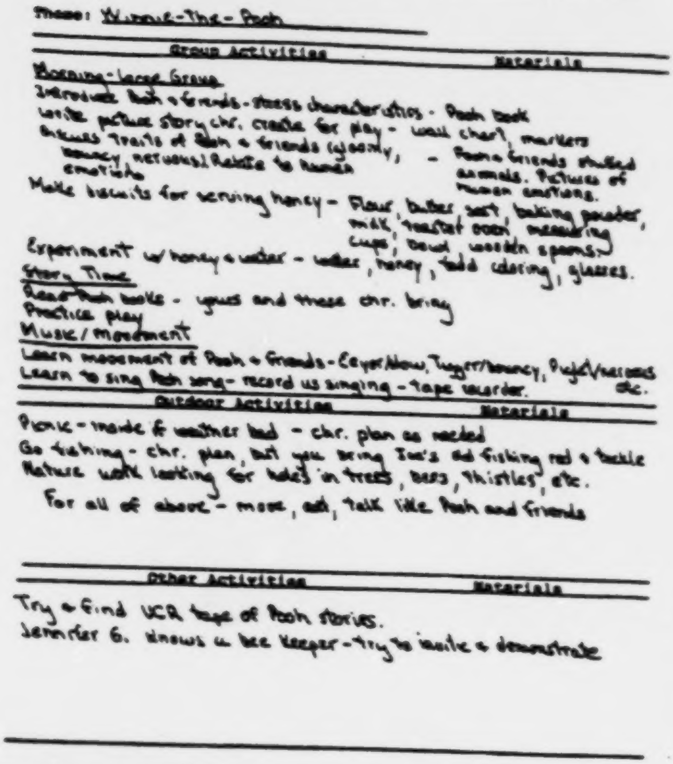
Figure 3

THEME ACTIVITIES AND MATERIALS — GROUP, OUTDOOR, AND OTHER



Theme: Winnie-The-Pooh

Group Activities — Materials

Morning - Large Group

Introduce Pooh & friends - stress characteristics - Pooh book

Write picture story chr. create for play - wall chart, markers

Discuss traits of Pooh & friends (gloomy, bouncy, nervous) Relate to human emotions - Pooh & friends stuffed animals. Pictures of human emotions.

Make biscuits for serving honey - Flour, butter, salt, baking powder, milk, toaster oven, measuring cups, bowl, wooden spoons.

Experiment w/ honey & water - water, honey, food coloring, glasses.

Story Time

Read Pooh books - yours and those chr. bring

Practice play

Music/Movement

Learn movement of Pooh & friends - Eeyore/slow, Tigger/bouncy, Piglet/nervous etc.

Learn to sing Pooh song - record us singing - tape recorder.

Outdoor Activities — Materials

Picnic - inside if weather bad - chr. plan as needed

Go fishing - chr. plan, but you bring Joe's old fishing rod & tackle

Nature walk looking for holes in trees, bees, thistles, etc.

For all of above - move, act, talk like Pooh and friends

Other Activities — Materials

Try & find VCR tape of Pooh stories.

Jennifer G. knows a bee keeper - try to invite & demonstrate

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The following activity was developed by Early Childhood Today (1994).

SEND HOME ACTIVITIES!

Learning Through Art

A Holiday Sculpture

Dear Parents:

Making a natural-objects centerpiece is a fun way to involve your child in holiday festivities. Your child will develop his math and science skills when he compares the textures of feathers and pinecones, listens to the sounds of breaking twigs, or classifies stones by size and shape.

What You Need

- a collection of natural objects
- a shopping bag
- old newspapers
- a large piece of cardboard
- glue
- glue brushes

What to Do

- Collect stones, twigs, pinecones, feathers, leaves, and other natural objects. Put these items in your shopping bag.
- At home, spread out your natural objects on a table covered with old newspapers. Make a game of sorting and classifying these items according to category, color, and weight.
- Encourage your child to explore the many different ways he can arrange these objects.
- Then invite your child to glue objects together on a piece of cardboard in order to create your holiday sculpture.
- After the sculpture dries, display it as the "naturally" perfect centerpiece on your holiday table.

More Decorations!

Pinecone birds. Let your child help you cut out the shapes of "wings" and "faces" from construction paper. Together, decorate them with markers, then attach them to oval or round pinecones with glue. Or make a triangular pinecone tree by gluing a pyramid of pinecones to a piece of cardboard.

A branch mobile. Using short pieces of string, you and your child can connect small twigs, leaves, and "baby" pinecones to the different arms of a branch. Hang in an open place so objects may move freely.

Walnut turtles. Help your child trace the flat side of half a walnut shell on a piece of construction paper. Cut out along the outline and glue this paper shape onto the rim of the shell. After she assists you in cutting out and decorating the head, feet, and tail from construction paper, glue these parts to the underside of your walnut "turtle."

The following article is by Julie A. Bisson (1994).

The "holiday season" offers many opportunities for fun, excitement, and camaraderie in your program — and a time for meaningful learning about similarities and differences. Yet it also presents a dilemma for many early childhood teachers. If your children are from many different cultures, how can you find the time and information you need to effectively bring all of their holidays into your program? Or, if all your children are from basically one culture, how can you talk about diversity in ways that will relate to their lives? And for every young child, how can you create celebrations that are valuable, not just one more part of the holiday frenzy?

Why celebrate holidays?

If you answer these questions by avoiding holidays altogether, you are not alone. Many teachers opt to help children through this hectic season by keeping classroom life as normal as possible. While this approach avoids some of the problems of holidays, it misses opportunities as well.

In almost every culture, all through the year, holidays offer fun and excitement, a break in the routine of everyday life. Through holidays, friends and family members feel the special bond of gathering to eat, sing, or just be together. When you celebrate holidays in your classroom, you acknowledge these important days in children's lives. In this way, you support children's cultural identities and strengthen an important connection to their homes and families. At the same time, by preparing and celebrating together, your children build bonds to one another and to you. This helps develop a strong sense of community in your classroom.

Holidays can also be a valuable tool for learning about multiculturalism through concrete, meaningful examples of ways that people are similar and different. For children who see their holidays reflected around them in stores, street decorations, and on television, celebrating another child's holiday helps them appreciate that theirs may not be the only or "right" way to celebrate. For children whose holidays are not generally recognized in our society, honoring their special days helps to support their experiences and build their self-esteem.

But often in early childhood classrooms, even the most well-meaning teachers offer holiday activities that promote a "tourist" attitude. In these activities, children "visit" another culture as something separate from their everyday lives. Instead of emphasizing the multicultural concepts of same and different, these kinds of activities can make other cultures seem quaint or exotic, distant from children's experiences. Also, tourist activities often lead to misinformation. They risk stereotyping by implying that all Chinese people, for example, celebrate Chinese New Year and do so in the same way.

Making holidays meaningful

How can you celebrate holidays and diversity appropriately in your classroom? The most important way is by making sure that the holidays you choose to celebrate are not isolated experiences, but relate both to children's lives and to other aspects of your curriculum. Here are suggestions for selecting holidays that have meaning to the children in your room:

Books that realistically show how people celebrate today help children learn about holidays.

Making paper chains together is a cooperative activity that's appropriate for many holidays.

Start with your group.

Use all your resources, especially children's families, to find out what and how children celebrate throughout the year.

Search below the surface.

You might be surprised at the diversity among groups that seem homogeneous. Children of the same race might belong to different religions, have ancestors from different countries, or may simply celebrate a holiday in different ways.

Look to friends of your classroom.

If you want to introduce holidays that are not celebrated by your group, think of other people with whom your children have a relationship. Perhaps your director, your bus driver, or a family volunteer celebrates a holiday children would be interested in, and would be willing to share it.

Consider community events.

Five- and six-year-olds are ready to move beyond immediate personal experiences to learn about celebrations they see in their communities, for example, a parade to honor Hispanic Heritage Week. If you use this approach, be sure holiday activities are only one part of your curriculum about Hispanic cultures.

> ***Present holiday activities in ways that connect to children's own life experiences.***

Group holidays with similar themes.

Many holidays can be grouped under umbrella themes such as celebrations of harvest, the new year, rebirth, liberation, and festivals of lights. Start with a holiday children are familiar with, then branch out to related holidays of other cultural groups that connect to your children's lives. If children in your group celebrate the New Year on January 1, you might expand the theme to include Chinese New Year, which usually falls in February, and Now-Rus, the Iranian new year, celebrated in late March.

Include holidays that transcend cultures.

Holidays don't have to be of a particular culture to celebrate multicultural/anti-bias values. Martin Luther King, Jr.'s birthday, for example, commemorates nonviolence and the struggle for fairness.

Make up your own holidays.

Any feeling or occasion that's significant to you and your group can be turned into a meaningful holiday. Some examples from real classrooms are Appreciation Day, when children show their appreciation for workers in their

Holiday activities — like all early childhood activities — need to be hands-on.

school; and Cooperation Day, a culmination of a curriculum theme about working together and getting along. Of course, in both classrooms, these days reflected yearlong themes.

Note: When deciding which holidays to celebrate, try to anticipate questions that might arise regarding religion. How will you respond to them? Your answer to this question will depend on the policy in your setting — public school or church-based program, for example — and your personal approach. You might plan to address the topic directly, answer questions as they arise, or refer children to their family members. If you can't find a solution you are comfortable with, consider selecting another holiday in which religion plays a smaller role.

Holidays Around the Room

Once you've selected holidays to celebrate with your children, think about how you'll implement them in your classroom curriculum. Discussions, art activities, field trips, cooking, and, of course, parties are just some of the many possibilities. Here are a *few* guidelines to help you begin thinking about activities:

Decide on your goals.
Before you can plan effectively, you need to know what you want children to gain. Do you want children to learn specific information about Kwanzaa, *for example*? To talk about similarities and differences among December celebrations? To build children's bonds to one another by preparing together *for a fun event*? List all your goals and keep them in mind as you plan.

Think about how much of your curriculum you want to devote.
If you celebrated every holiday in all your learning centers, you might never have time to do anything else! While an

Check out activities and materials with several sources to make sure they are accurate and authentic.

around-the-room approach may be ideal for some holidays, others may be more appropriately acknowledged in more focused ways, perhaps through discussions, books, or simply one child sharing his or her own experiences. Similarly, you might decide to build an extended theme around a holiday or acknowledge it in just one or two well-chosen activities.

Don't confuse holidays and cultures.
Learn all you can to be sure your activities are authentic to the specific holiday you are celebrating, not just to the culture it comes from. For example, Cinco de Mayo commemorates a struggle for Mexican liberation and is marked by parades. It should be celebrated in this way, not as a reason to play maracas or make tacos.

Keep holidays age-appropriate.
As you think about holiday activities, don't forget basic early childhood principles. Make sure all of your holiday curriculum offers children active, hands-on activities where children control the process as much as possible.

Remember curriculum areas.
In the process of celebrating holidays and diversity, skill-building is an added bonus! Capitalize on opportunities to develop social, creative, and cognitive capabilities. Discussing ideas, marking the calendar, cooking together, making decorations, and writing invitations are all holiday activities

(continued on page 51)

All Year Long

When the rush of "the holiday season" subsides, take some time to make a long-range plan for holidays. Here are steps to follow to make sure your celebrations are appropriate year-round:

1. Set your goals. What purpose do you want holidays to serve within your curriculum? Some possibilities are to:
- promote connections among children, families, and staff;
- support children's and families' experiences;
- celebrate similarities and differences;
- stretch awareness and empathy;
- introduce critical thinking about bias;
- offer a fun break in routine.

2. Establish a policy. This will guide you as you plan and help you to communicate about your holiday program. Your policy should address issues such as what role holidays will play in your program, and how much curriculum time you want to devote to them.

3. Decide which holidays to celebrate. Try following these steps:
- Develop a list of holidays you think will be important for your group.
- Find out which holidays are important to the families in your program.
- If your group is homogeneous, think about appropriate ways to introduce the holidays of other cultural groups. Remember that holidays should be only a small part of a larger curriculum about cultures not represented in your classroom.
- Consider inventing your own holidays.
- Review your list, weighing all your issues and concerns for holidays. Make your decisions.

4. Plan appropriate activities. Think about how you'll implement each holiday in ways that are appropriate for your specific group of children.
- Always keep children's interests and developmental abilities in mind.
- Avoid a tourist approach by making sure holidays are connected to children's lives and other aspects of your curriculum.
- Decide how you will address religious aspects of holidays, and stereotypes that are presented as part of holidays.
- Make a plan for children who don't celebrate holidays.
- Think of ways to involve parents and other adults who want to be part of your celebrations.

Families & Holidays

Families and holidays are a natural combination. On one hand, you need to communicate with families to make sure your holiday celebrations connect to and support children's experiences. On the other, your holiday celebrations are a terrific vehicle for getting families involved. Here are guidelines for speaking with families about holidays:

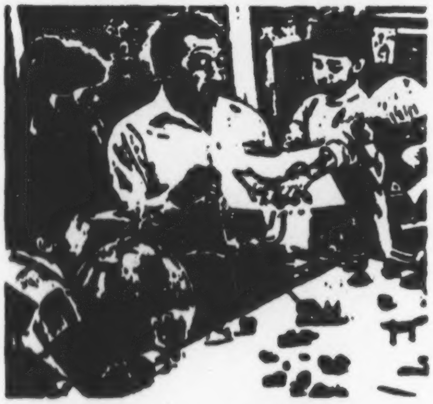
- **Develop a policy that explains your holiday program.** Include in it an explanation of how you choose holidays to celebrate and what roles family members play in that choice. When you talk about holidays with families, share your policy clearly, so they know what to expect.

- **Ask family members what holidays they celebrate at home,** which they would like to see celebrated in school, and if they would be willing to help plan or implement activities. Remind families that you may not celebrate all the holidays they suggest, but that all children will be recognized for their special days in some way.

- **Realize that some families may be reluctant to share such personal information.** Therefore, ask about holidays in different ways. In a questionnaire or in person, or both, pose several types of questions about holidays: Which holidays are most important in your family? For which do you take most time to prepare? For which do you get together with other relatives?

- **Make every effort to let family members know you welcome their involvement.** One way to do this is to seek information about their holidays through libraries or alternative bookstores. Invite them to look at the materials you've collected, comment on how their celebrations are similar or different, and brainstorm with you ways to bring the holidays into the classroom.

- **Throughout the process, remember that holidays are personal and keenly valued events.** As always, be sure you are respectful and sensitive when speaking about them with families.



Family members may welcome opportunities to share their holidays with your group.

that reinforce math, language, art, social studies, and other kinds of learning.

Anti-Bias Activities

The following suggestions come from early childhood educators who are leaders in multicultural/anti-bias education. Consider using them in your room this holiday season.

Use holidays to talk about ideas of fair and unfair.

Begin a discussion about the holiday decorations children see in local stores and on city streets. Then talk about how these decorations make children who don't celebrate Christmas feel. Invite children to act on their discussion, perhaps by writing to a store about their decorations or decorating their own classroom or school in ways that children feel are fair and make everyone feel included.

Make holiday activities a small part of ongoing curriculum about people's current, day-to-day lives.

Emphasize similarities and connections.

Candles and lights are important in the winter holidays of Christmas, Hanukkah, Kwanzaa, winter solstice, and others. Talk about this and, with your group, invent your own candle ritual that can belong to everyone equally. Perhaps children want to make their own pretend candles, design candle-holders, and use them in a special candle procession.

Begin discussing the concepts of stereotypes.

Thanksgiving, for example, can be a problem because, as commonly presented, it includes offensive stereotypes. Instead of ignoring them, talk about them frankly with four-, five-, and six-year-olds. Bring in and talk about photographs of present-day Native Americans in their everyday clothes. Use these to counter stereotypic images that appear in many cards or decorations. Recognize the positive aspects of Thanksgiving: celebrating the harvest, being thankful, and bringing people together.

Holidays by Age

Two-year-olds:
- need to be with their families for holidays;
- can "catch" excitement from adults, but don't understand what a holiday is about;
- may be overstimulated or upset by too much change in routine.

Three-year-olds:
- view holiday celebrations in terms of their own family experiences;
- are egocentric and think that everyone celebrates what they do;
- need to see their family's special holidays reflected in their school environment, especially if they are holidays that are not usually reinforced in our society;
- learn from holiday activities that are concrete, accurate, and connected to their own experiences;
- understand and respond to the feelings holidays bring, rather than to the reasons people celebrate them.

Four-year-olds:
- still view holidays primarily in terms of their own family experiences;
- may remember a celebration from last year and look forward to it;
- begin to realize that some people celebrate holidays other than their own, and celebrate in different ways;
- can talk about similarities and differences among holidays that connect to their own experiences;
- understand simple (and accurate) information about the meanings of holidays.

Five- and six-year-olds:
- enjoy celebrating holidays with friends as well as with families;
- like to prepare for celebrations by making special foods, decorating, etc.;
- want celebrations to be consistent, "like last year";
- understand that people celebrate different holidays and enjoy learning about them
- can understand the historical or social reasons why a holiday is celebrated.

Special Circumstances

Some families choose not to celebrate or belong to religions that don't believe in celebrating holidays. It can be challenging for you to simultaneously meet the needs of these children and children for whom holidays are important. Of course, if this happens in your room, you might simply choose not to celebrate holidays. But if that's not an acceptable solution for you, here are steps to help you find others that will work for everyone:

Examine your own views.

Learn as much as you can about the family's beliefs so you can respect their views, instead of perhaps feeling sorry for the child or resenting the family.

Talk with families.

Get as much information as possible about what they do and don't consider acceptable regarding celebrations. (Remember, there can be great diversity among people of the same religion.) Explain your holiday philosophy and plans, and how flexible you can be. Brainstorm possibilities that will work for everyone.

Let families make the choice.

Do everything possible to arrive at an acceptable solution. If, finally, you and the family can't find one, leave the final decision about the child's participation up to the parents. Be sure to be supportive.

Plan alternate activities.

If you still choose to celebrate the holiday, find alternative activities that don't make the child feel excluded. Think of this situation as parallel to having a child who has a food allergy: You need to offer another choice that's as engaging and interesting as what other children are enjoying. Make the alternative available to everyone.

Talk about it with the group.

Be sure to help other children understand and respect the child. Point out that not celebrating holidays is just another way that people can be the same and different.

Remember, change doesn't happen overnight in the world or in your classroom. If this approach to holidays is new to you, decide to make one or two changes this season. Observe children's responses, and use them to plan further changes later or next year. You'll be on the road to less frenzied, more meaningful, and happier holidays.

This article was adapted from Celebrating Holidays in the Anti-Bias Early Childhood Education Program, *a master's thesis by Julie A. Bisson conducted at Pacific Oaks College in Pasadena, California. Julie based her work on interviews with leading anti-bias educators including Louise Derman-Sparks, Patricia Ramsey, Kay Taus, Stacey York, and 14 other women and men of different races and cultures who are committed to the anti-bias approach. For more information, call Julie at the Anti-Bias/Culturally Relevant Education Leadership Project. (818) 397-1306.*

Sharing time is perfect for discussing holidays children celebrate at home.

The following activity was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR TWOS AND THREES

Art

Rock Painting

Add a little creativity and almost anything can make a gift.

Aim: Children will create colorful holiday gifts from simple rocks they find outside.

Group Size: Three to four children at a time.

Materials:
- rocks
- tempera paints
- paintbrushes
- glue, glitter, and craft sticks

Warm-up: Take your children on a "rock hunt" walk near your center or school. Ask them to look for interesting medium-size rocks or stones, about the size of a paperweight. Children can use their fists to help them determine the approximate size. Put some masking tape on each rock and label with children's names. Collect the rocks in a cloth or shopping bag.

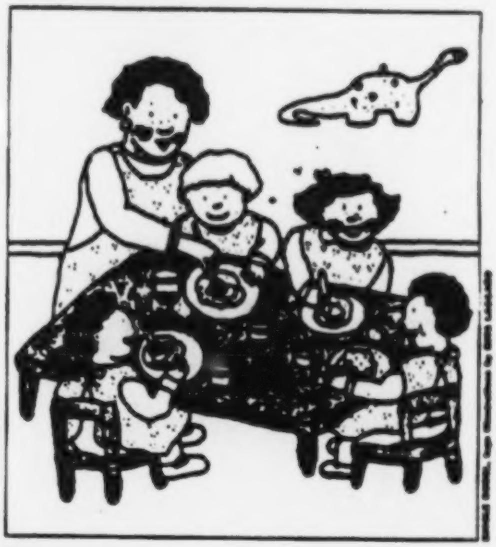
In Advance: Ask children to help wash the dirt off the rocks and dry them.

ACTIVITY

- Gather your group at a table and discuss safety rules about handling rocks.
- Using only the rocks of the children who are currently gathered at your table, encourage your group to make size, shape, and color comparisons. You can ask, "Which rock is the largest? Which one is the flattest? Which rock feels the heaviest?" Ask children to think of words to describe their rocks.
- After children put on their smocks, put out the paints and invite children to paint their rocks.
- Describe how children are painting their rocks. "Javan is painting all of his rock with green paint. Cory is using blue paint for the bumps on her rock." Ask children to look at and talk about what their classmates are doing.
- Let the rocks dry. Later on, children can decorate them by making glue designs with craft sticks, then shaking on glitter.
- Admire your group's wonderful gifts.

Observations:
- Do any of your children experience difficulty in controlling their paintbrushes? If so, demonstrate different kinds of simple grips.
- Notice the different ways children cover the surfaces of their rocks with paint.

Extensions:
Using a balance scale, compare the weight of children's rocks with other classroom objects such as dolls, blocks, and balls.



BOOKS

Here are some books about exploring the "great outdoors."

- *My Backyard* by Anne Rockwell (Macmillan)
- *Jack Goes to the Beach* by Jill Krementz (Random House)
- *Teddy Goes Outdoors* by Amanda Davidson (Holt, Rinehart & Winston)

The following activity was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR TWOS AND THREES

Music & Movement

Let's March

Moving feet to the beat is the name of this game.

Aim: Children will be introduced to a variety of rhythms and movements as they march together.

Group Size: Whole group.

Materials:
- a record or cassette player
- different types of music with a beat
- paper-towel rolls (one per child)

Warm-up: Gather your children in a circle. Invite them to tell (or show) you anything they know about marching. You might want to ask your group if any of them have seen parades. "What do you remember about the parade? Was it fun? Were people marching? How did they march?"

ACTIVITY

- Encourage children to stand up and stomp their feet in place. Can they stomp slowly? Quickly? Loudly? Softly? Ask your children to stomp to the beat you create as you clap your hands. Offer your children the chance to invent different stomping rhythms.
- Stand in a location where children can easily watch and follow your motions. Put on some music and lead your children in a march around your circle area. Ask them to think of different ways they can march. Can they march with high bent legs? Strong stomping legs? On tiptoes?
- Now try marching in different directions such as forward, backward, and side-to-side.
- After your group has enjoyed marching in varied ways, have a class parade. Give each child a paper-towel roll to use as a pretend musical instrument. Ask children what instruments they'd like their paper-towel rolls to be.
- Put your music back on and encourage your children to march and "play" their instruments in their own ways. Point out children's different ideas as you march around the classroom. Invite children to take turns being the leader.
- Finish up on your rug with a relaxing storytime.

Extensions:
- Invite children to draw on triangular pieces of paper. Attach to paper-towel rolls and have a banner-waving parade.
- If it's OK with the other teachers in your school or center, march into neighboring classrooms for a friendly visit.

Remember:
Avoid accidents by making sure that children have plenty of room between themselves and their fellow marchers, especially when carrying "instruments" or "banners."

BOOKS

Use these books for additional music and movement fun with your children.

- *Wee Sing and Play* by Pamela Beall and Susan Nipp (Price, Stern, and Sloan)
- *Piggyback Songs for Infants and Toddlers* by Jean Warren (Totline)
- *Learning Through Play: Music & Movement* by Ellen Booth Church (Scholastic)

The following activity was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR THREES AND FOURS

Art

Making Monster Masks

Everyone's wearing their paper-plate masks to the Monsters' Dance.

Aim: Using art materials, children will create simple monster masks for music and movement activities.

Group Size: Four to five children.

Materials:
- paper plates
- craft sticks or tongue depressors
- masking tape
- yarn, ribbons and fabric scraps
- glue and glue brushes
- scissors
- a record player or cassette player
- lively music

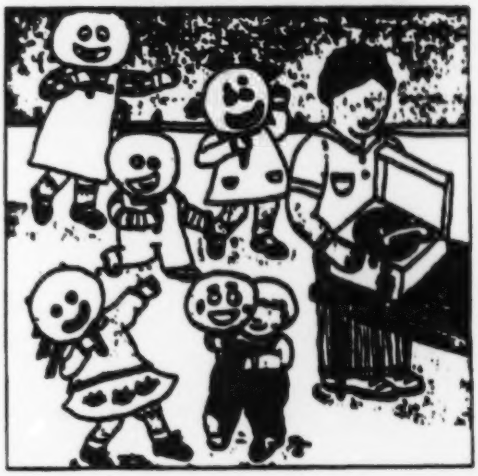
Warm-up: Read *Where the Wild Things Are* by Maurice Sendak (HarperCollins), or another book about monsters, with your children. (See suggestions below.) Talk to your group about monsters. You might ask, "What are monsters? Are they real or pretend? Do you ever like to pretend that you're a monster? Why or why not?"

ACTIVITY

- At an art table, explore the nature of masks. Pass around a plain paper plate that has the eyes, nose, and mouth spaces already cut out. Invite children to take turns putting this "mask" in front of their faces and showing one another that, no matter what the disguise, their identities remain the same.
- Ask children to think of the kind of monsters they want their masks to represent. "Will your monster be happy? Sad? Sleepy? Grumpy?" Invite children to talk about the reasons why.
- Provide children with their own paper plates and collage materials for making masks.
- Help children cut out the features for their eyes, noses, and mouths.
- As children make their masks, highlight their ideas. "Shari is using green yarn for hair — a fine color for monsters."
- When the monster masks are complete, encourage children to describe them.
- Help children attach the craft-stick handle with masking tape.
- Later on, when the masks are dry, put on some music and invite the "monsters" to dance up a storm. Talk about their different monster sounds and movements.

Observations:
Note which children are frightened by their mask-wearing classmates, and offer reassurance.

Remember:
Some children might still be anxious about recent Halloween experiences. They may benefit from additional mask-making activities and discussions to feel more comfortable with the nature of masks.

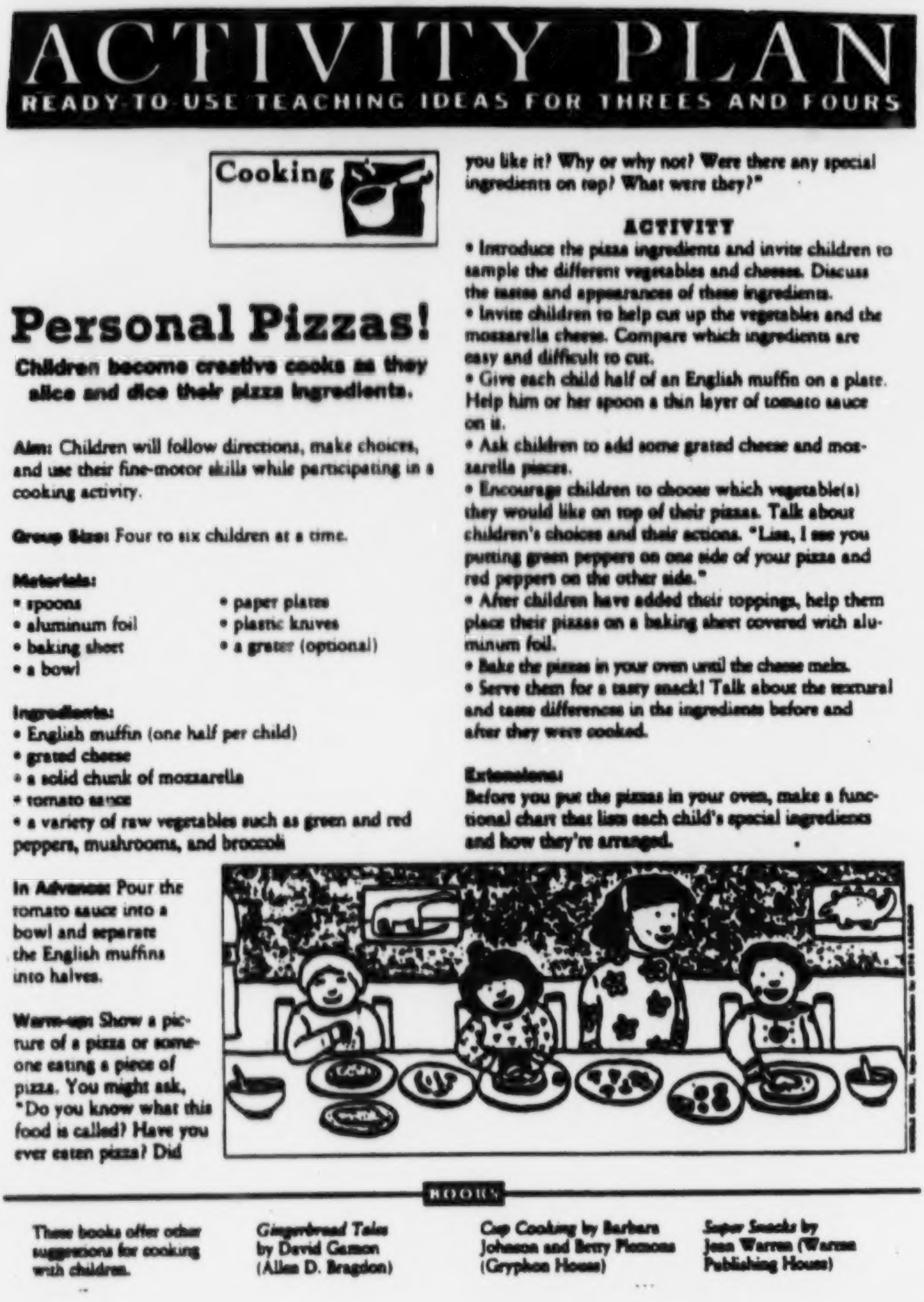


BOOKS

Here are some books to read to your "monsters" after they dance.

- *There's a Nightmare in My Closet* by Mercer Mayer (Dial Press)
- *The Monster at the End of This Book* by John Stone (Western)
- *The Little Monster Book* by Mercer Mayer (Dial Press)

The following activity was developed by Early Childhood Today (1994).



ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR THREES AND FOURS

Cooking

Personal Pizzas!

Children become creative cooks as they slice and dice their pizza ingredients.

Aim: Children will follow directions, make choices, and use their fine-motor skills while participating in a cooking activity.

Group Size: Four to six children at a time.

Materials:
- spoons
- aluminum foil
- baking sheet
- a bowl
- paper plates
- plastic knives
- a grater (optional)

Ingredients:
- English muffin (one half per child)
- grated cheese
- a solid chunk of mozzarella
- tomato sauce
- a variety of raw vegetables such as green and red peppers, mushrooms, and broccoli

In Advance: Pour the tomato sauce into a bowl and separate the English muffins into halves.

Warm-up: Show a picture of a pizza or someone eating a piece of pizza. You might ask, "Do you know what this food is called? Have you ever eaten pizza? Did you like it? Why or why not? Were there any special ingredients on top? What were they?"

ACTIVITY

- Introduce the pizza ingredients and invite children to sample the different vegetables and cheeses. Discuss the tastes and appearances of these ingredients.
- Invite children to help cut up the vegetables and the mozzarella cheese. Compare which ingredients are easy and difficult to cut.
- Give each child half of an English muffin on a plate. Help him or her spoon a thin layer of tomato sauce on it.
- Ask children to add some grated cheese and mozzarella pieces.
- Encourage children to choose which vegetable(s) they would like on top of their pizzas. Talk about children's choices and their actions. "Lisa, I see you putting green peppers on one side of your pizza and red peppers on the other side."
- After children have added their toppings, help them place their pizzas on a baking sheet covered with aluminum foil.
- Bake the pizzas in your oven until the cheese melts.
- Serve them for a tasty snack! Talk about the textural and taste differences in the ingredients before and after they were cooked.

Extensions:
Before you put the pizzas in your oven, make a functional chart that lists each child's special ingredients and how they're arranged.

BOOKS

These books offer other suggestions for cooking with children.

Gingerbread Tales by David Gamon (Allen D. Bragdon)

Cup Cooking by Barbara Johnson and Betty Plemons (Gryphon House)

Super Snacks by Jean Warren (Warren Publishing House)

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The following activity was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FOURS AND FIVES

Art

Magic Nighttime Pictures

The power of paint turns day into night.

Aim: Children will use their fine-motor and artistic-expression skills to create nighttime pictures.

Group Size: Four or five children.

Materials:
- heavy white drawing paper
- crayons
- black or dark blue tempera paint (thinned with water)
- paintbrushes

Warm-up: Have a discussion about the night. You might ask, "How do you think the night comes about? How is the night different from the day?" Invite children to talk about nighttime experiences that they remember. Ask them to compare these experiences with their usual daytime activities.

ACTIVITY

- Encourage children to draw a picture with light-colored crayons of something they might see during the day.
- Ask children to describe their pictures to one another. You might want to ask, "What time of day is it in your picture? Is it early morning? Afternoon?" Encourage them to ask questions about their classmate's drawings.
- Now it's time for a little crayon-resist "magic." Invite your children to change the time of their pictures from day to night by painting over their drawing paper. Your children will probably enjoy seeing how their crayon markings "resist" the paint and remain uncovered. You might ask, "What do you think happened to your picture?"
- Make a display of "Magic Nighttime Pictures" on your wall.

Extensions:
- Create "snowy" scenes by using dark blue paper, crayons, and white tempera paint.
- Invite children to dictate or write stories about their pictures. Read them with your group at storytime.

Remember:
Both representational and nonrepresentational drawings are perfectly acceptable for children's nighttime or snowy pictures.

BOOKS

These stories are about the world at night.

- *After Dark* by Blossom Budney (William Morrow & Co.)
- *Wake Up Jeremiah* by Ann Himler (HarperCollins)
- *What Makes Day and Night?* by Franklyn Branley (Dial Books)

The following activity was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FOURS AND FIVES

Social Development

A Rainbow of Friends

An artful celebration of children's friendships!

Aim: Children will learn about the value of friendship and cooperatively create a large work of classroom art.

Group Size: Three to four children at a time.

Materials:

Rainbow
- a large sheet of mural paper
- a variety of tempera paints
- paintbrushes

Self-portraits
- construction paper (cut into ovals)
- crayons
- collage materials
- glue or gluesticks
- scissors
- a hand mirror

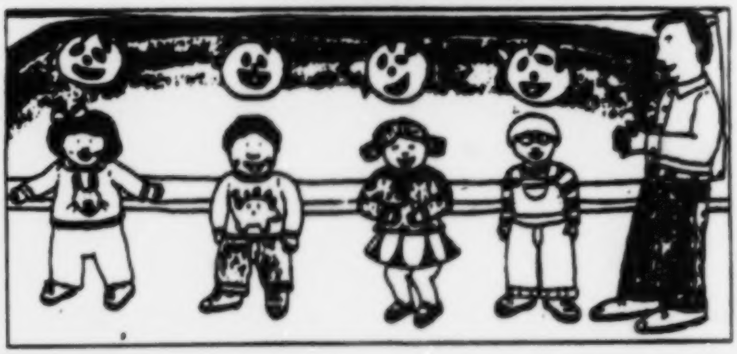
Warm-up: Have a group discussion about the meaning of friendship. You might ask, "What is a friend? What can you do with a friend that you can't do by yourself?" Talk about how friends can be different from one another. You may say, "Are your friends exactly the same as you? How do the differences between you and your friends make playing together interesting?" To introduce the first part of this activity, you might discuss how each color of a rainbow, like each child in your class, is unique and special.

ACTIVITY

- Invite your group to cooperatively make a large multicolored rainbow on mural paper. (You'll probably need to help your children get organized.)
- Ask children to describe the different colors they're using and which ones are touching one another.
- At an art table, while your rainbow is drying, encourage each child to look at him- or herself in the hand mirror and make their self-portraits with art materials.
- Upon finishing, ask children to look at their friends' self-portraits and discuss the similarities and differences they see.
- Let children choose on which part of the rainbow (or rainbows) they'd like to place their self-portraits.
- Admire your "Rainbow of Friends" mural.

Extensions:
Help children create their own class book, entitled *We Are Friends*, describing what they like about playing with their classmates.

Remember:
It's OK for children to create their own individual rainbows rather than one big rainbow.



BOOKS

Here are some wonderful books about friends.

- *Frog and Toad Are Friends* by Arnold Lobel (HarperCollins)
- *Amos and Boris* by William Steig (Farrar, Straus & Giroux)
- *A Letter to Amy* by Ezra Jack Keats (HarperCollins)

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The following activity was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FOURS AND FIVES

Dramatic Play

Shopping at the Class Store

Set up a gift shop in the dramatic-play area.

Aim: By creating and operating their own class store, children will gain some control over the busy experience of holiday shopping.

Group Size: Four to five children.

Materials:
- classroom toys
- manipulative materials
- construction paper
- crayons or markers
- poker chips (for money)
- aprons
- shopping bags
- cash register (optional)
- shopping carts (optional)

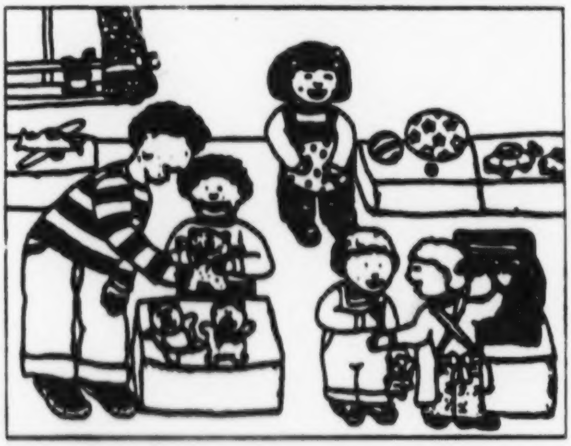
Warm-up: Have a talk about holiday shopping. You might ask, "Why are the stores so busy at this time of year? Do stores look different now than at other times? If you could, what would you like to buy for your friends and family members?"

ACTIVITY

- Let your group know they're going to change the dramatic-play area into a gift shop. You can ask questions to help children focus their thinking, such as, "What do you want to sell in your shop? Where should these items be displayed? Where will people pay?" Write down children's ideas.
- Encourage your group to experiment with different store arrangements.
- Invite children to collect toys from around the classroom to "sell." They might also want to create new toys from manipulative materials.
- Ask children to make the signs and price tags. They can either dictate or try writing the numbers or words.
- Now, invite store builders to switch roles and become shopkeepers who might "check out" and bag purchases, help customers find items, or make sure the shelves stay "stocked."
- Ask two children at a time to be the customers and provide them with poker chips to purchase their items. Allow time for children to return the items they've "bought" from the store.

Extensions:
Have a used-toy or bake sale at your school. Children and parents can contribute toys from home or make baked goods at school. The money raised can go to a local or international charity.

Remember:
Talking about holiday shopping might bring up questions about religion. Find out the philosophy of your setting for discussing religion and be prepared.



BOOKS

Try these seasonal books at storytime.

- *The Toy Trumpet* by Ann Grifalconi (Bobbs-Merrill)
- *The Shopping Basket* by John Burningham (Crowell)
- *Max's Toys* by Rosemary Wells (Dial Books)

The following activity was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES AND SIXES

Art

Piñata Time!

Enjoy an exciting cultural celebration!

Aim: Children will design and create a piñata while learning about a cultural tradition.

Group Size: Three to four children at a time.

Materials:
- large balloons
- old newspapers
- liquid starch
- a large bowl
- colored tissue paper
- string
- a short, thick stick
- collage materials
- masking tape
- small toys and wrapped healthy foods

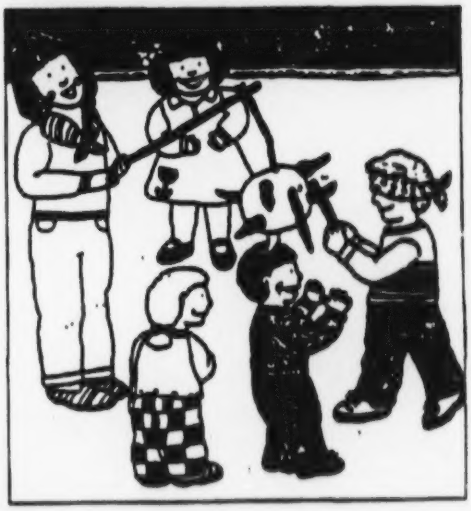
Warm-up: Show children a picture of a piñata. Ask them if they've ever seen or used one. If there are children in your group from Mexico, you might discuss how piñatas are used by some Mexican families to celebrate holidays or birthdays. Ask all your children about the different ways they celebrate special events with their families.

In Advance: Inflate one of the balloons. Put one cup of liquid starch in a bowl.

ACTIVITY

- Invite children to help you rip the newspapers into strips that are about two inches wide.
- Help your group take turns soaking the newspaper strips in the bowl of starch and attaching them to the balloon in flat layers. Children should continue until the balloon is covered with at least three layers of strips. You can ask, "How is the balloon different now?"
- Ask children to add on another layer of colored tissue. Talk about the different colors children choose.
- Leave a small space at the bottom of the piñata for the treats to go in.
- After the piñata dries — it may take a few days — invite children to decorate with collage materials such as tissue-paper streamers and yarn.
- Add a string for hanging. Pop the balloon and enlist children to help you fill the piñata with wrapped food and small toys. Children can then help you to cover up the hole with tape.
- Attach the end of the string to a broom handle. Offer children chances to wear a blindfold and take three whacks with the stick at the piñata. Continue until the piñata breaks open and the goodies fall out.
- Share the healthy treats at your next snack time.

Remember:
- Bend the rules for those children who feel uncomfortable about being blindfolded.
- Don't assume that all Mexican or other Hispanic children and their families use piñatas for celebrations at home.



BOOKS

Here are some books about parties and celebrations.

- *Benjamin's 365 Birthdays* by Judi Barrett (Macmillan)
- *Celebration* by Myra C. Livingston (Holiday House)
- *Barn Dance* by Bill Martin Jr. and John Archambault (Henry Holt)

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ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES AND SIXES

Social Development

A Celebration of Families

Celebrate families and their cultures with a class fair.

Aim: Children will learn about different cultures by planning and participating in a class celebration.

Group Size: Whole group.

Materials:

- Items (brought in by parents) that reflect children's cultural groups, such as:
  - records or cassettes
  - clothing
  - foods
  - books
  - toys and games
- paper
- crayons or markers
- a globe or a map of the world (optional)

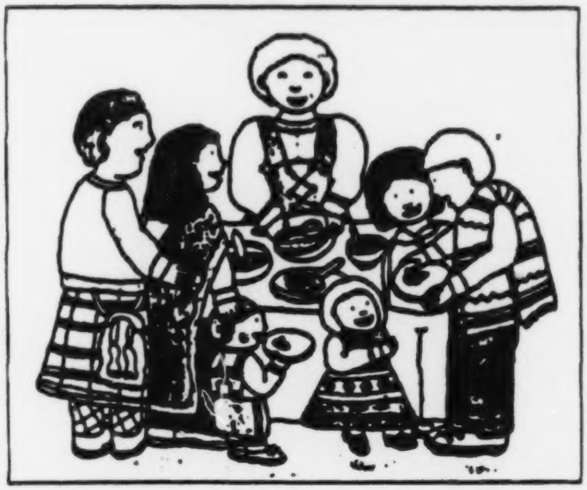
In Advance: Let children know you'll be having a "Family Fair" in a few days, and ask parents to bring in items that relate to their cultural heritages. Start off your discussion by sharing something about your family's culture that is special to you. Then ask children to talk about their birthplaces and where different family members were born. If you have a map or globe, find these places together.

ACTIVITY

- Enlist your group to help you write invitations — for parents, relatives, or special friends. (Try to pick the day and time that are most convenient for everyone.) Invitations should contain the date, time, purpose of the fair, and a section for parents to check off what they'll be bringing.
- Together, make decorations and "welcome" signs for your room.
- On the day before the fair, invite children to help you arrange the classroom into three display areas: a museum area for cultural items and quiet games, a listening and dancing area for records and cassettes, and a buffet area for foods. (You might want to ask parent volunteers to help you set up your room, too.)
- Ask parents and children to spend time in each of the three display areas.
- End your "Family Fair" with everyone singing some of the traditional songs you've just learned.

Extensions:
Invite parents to individually come to your classroom and make their favorite dishes with small groups of children.

Remember:
Everybody has a culture. Encourage all of your families to participate.



BOOKS

Try some of these books that relate to different cultures.

- *Window Wishing* by J.F. Caines (HarperCollins)
- *In the Morning Mist* by E. Lapp (Albert Whitman)
- Santiago by P. Belpre (Warner)

The following activity was developed by Early Childhood Today (1994).

ACTIVITY PLAN

READY-TO-USE TEACHING IDEAS FOR FIVES AND SIXES

Language

Create a Calendar

What's happening this month? Help children keep track with their own classroom calendar.

Aim: Children will combine problem-solving, cooperation, and creative expression to design a calendar of events that are important to them.

Group Size: Four to six children.

Materials:
- experience-chart paper
- standard calendar
- large sheet of mural paper
- crayons or markers
- pencils
- other materials children suggest
- scissors
- masking tape
- construction paper
- collage materials
- glue and glue brushes

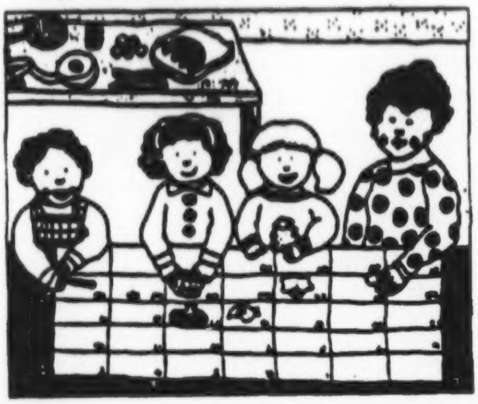
Warm-up: With your small group, talk about events children are looking forward to, such as birthdays, trips, holiday celebrations, or relatives coming to visit. Write children's comments on an experience chart.

ACTIVITY

- Show your small group a standard calendar (your regular classroom calendar or one you bring in). Talk about why people use calendars. Discuss a calendar's various components. Suggest that children work together to make a calendar to keep track of their special events.
- Ask children for their ideas about how to make the calendar. How do they think it should look? What materials will they need? Again, write down their ideas. Gather the materials together.
- Working as a group, make the outline of a calendar on a large sheet of mural paper. Encourage children to fill in the numbers.
- Invite each child to choose a special event to represent on the calendar.
- Help children find the appropriate boxes in which to record their special events. (In some cases, children might want to find out the correct dates from their families and fill in their boxes later.)
- Encourage children to use collage materials to represent their special events. If they choose, help them write the names of the events as well.
- Hang the calendar near your group area. At a large-group time, invite children to talk about their calendar with the rest of the group.

Extensions:
Invite children to bring in calendars from home. Talk about ways that the calendars are the same and different. Display the collection in your group-time area.

Remember:
- Be sure each child has a personally meaningful event to represent on the calendar. You might want to make calendars representing several months to make sure everyone is included.
- The abilities of children to clearly write numbers vary. It's important that all of your children's attempts are equally valued.



BOOKS

Here are some books about get-togethers with family and friends.

- *The Relatives Came* by Cynthia Rylant (Bradbury)
- *Knock! Knock!* by Jackie Carter (Scholastic)
- *Always Room for One More* by Sorche Nic Leodhas (Henry Holt)